

FILM NO. 3. EXCERPTS FROM TEACHER'S GUIDE

NOTE: This first excerpt has reference to the specific lesson on which FILM 3 TELECAST is based. Because of objections by Clair and Jim to the TELECAST OBJECTIVE actually shown in the TEACHER'S GUIDE, this portion has been rewritten, and the BLOW-UP OF THIS PARTICULAR PAGE will need to be taken from here rather than from the actual GUIDE. However, I suggest you refer to the GUIDE itself for page composition, typography, etc. in having the BLOW-UP prepared.

This is from PAGE 15 of the TEACHER'S GUIDE for 1963-1964.

- - - - -
(For Scene 36, page 11, Shooting Script 3)

Investigation No. 13. Jan. 14, 15, & 17

TELECAST OBJECTIVE: The television teacher will show that man is able to survive in environments other than his natural human environment. In learning to live in the ocean, he may use a simulated land environment, often based on observation of those living things which are naturally adapted to life in the ocean. Continuing his observation, man finds the same interdependence between plants and animals existing in the sea and on land. (GENERALIZATION 4)

Related Activities

1. Relate dry land topography to marine topography.
2. Make a chart correlating the plant and animal life cycle (fish which eat plants, big fish eating little fish, etc.) found under the surface of the ocean.
3. Make a seashell collection and discuss the type of life that once inhabited the shells.
4. List some of the things we eat which come from the ocean. Discuss what the scientists are learning about the ocean as a future food supply.
5. Additional related concepts to be investigated: Continental Shelf, islands, ocean floor, pressure, depth.

NOTE TO DIRECTOR: From Related Activities (ABOVE) on through the material following, I feel this should be subordinated in type face and lighting. In your blow-up of this lesson segment of the Teacher's Guide, our emphasis is on the TELECAST OBJECTIVE, which we should see bold and close-up, with other material fading off at top and bottom of screen. I AM GIVING YOU THE MATERIAL FROM PAGES 7 and 8 from which to choose enough to cover the VOICE OVER SEQUENCE (Scenes 37 and 38, pages 12 and 13.) READ CAREFULLY the descriptions of material to be seen in the GUIDE while Narrator is talking.

IMPORTANT: BEFORE SHOOTING, MUST BE SURE TO ADD TEACHER'S MARGINAL NOTES IN HANDWRITING.

FILM 3 - EXCERPTS FROM TEACHER'S GUIDE (1963-1964)

TO COVER VOICE-OVER SEQUENCE (BY NARRATOR) IN SCENES 37 and 38,
pages 12 and 13, SHOOTING SCRIPT (of May 27, 1964).

From TEACHER'S GUIDE - page 8

PREMISE: Few things exist in isolation. One regularity in nature is the constant interaction of living and non-living things.

GENERALIZATION 4: Interactions of things represent interdependence.

Note in the Guide that each telecast investigation, with the exception of the summary programs, is followed by a generalization number. Although many times this may not be the only generalization that could be used to present the material, it is the one on which the content of the lesson will be constructed.

The generalizations will indicate to you how the television teacher will approach the lesson and what basic understanding will result from the lesson.

The use of these generalizations in science will require a cooperative effort by the "team"--you and the television teacher. The method of understanding science through generalized statements can be of great significance to you, to the television teacher, and to your students. The memorization of the seven generalizations will be of little or no value as such; rather, their development will prove valuable to the student if he profits from them through the analysis and interpretation of his own experiences.

From TEACHER'S GUIDE - page 7

PREFACE

The Use of Generalizations in the Teaching of Science
and
How the Generalization System Relates to the KLRN Science Program

Memorization of subject matter and mastery of unrelated facts does not seem to be the appropriate way to grasp broad understandings of subjects. This is true in almost all subject areas and especially in the sciences. Science is constantly changing as new phenomena are observed and discovered, but it is characterized by having a few basic generalizations which compose the structure of science. These generalizations do not exist in isolated vertical threads within a single area of science. They are horizontal generalizations which extend across all scientific endeavor.

(MORE)

(Material from the Preface on Guide page 7, continued)

SCIENCE INSTRUCTION AT THE ELEMENTARY SCHOOL LEVEL NEEDS AN ECONOMY OF IDEAS AROUND WHICH TO DESIGN THE EXPERIENCES OF CHILDREN. It would seem beneficial, then, for you and the television teacher to "team up" to present this organized system of gaining scientific knowledge.

The system of using generalizations to teach broad concepts has implications for you, for the television teacher, and for your students in the following ways:

1. It will provide the basic approach toward the understanding of science that the television teacher will follow in the presentation of the televised lesson.
2. It will provide you with some insight into the basic approach that will be used by the television teacher, and will supply a base upon which classroom activities can be arranged to correlate the telecast with classwork.
3. It will provide the student with the framework into which scientific data may be placed in order to "organize" understanding of the nature of science.

A working knowledge of the following seven generalizations will provide more effective communications between you and the television teacher and will provide the vehicle by which a more nearly complete understanding of the nature of science is possible. Read them carefully.

- - - - -

NOTE TO DIRECTOR: Doubtless this is as much material as you will need to cover the Voice-Over sequence. However, should you need more, please take the list of GENERALIZATIONS from the TEACHER'S GUIDE.

8/10/64

after Miller & Fellows
discussions

FELLOWS

701 + 232-8921

UTILIZATION PROJECT

NATIONAL ASSOCIATION OF EDUCATIONAL BROADCASTERS under a grant-
in-aid from UNITED STATES OFFICE OF EDUCATION

FILM (SHOOTING SCRIPT)

KIT NO. 3 - PREPARING THE TELEVISION LESSON

(PRIMARY SCIENCE LESSON - OCEANOGRAPHY)

Revised Version 3 - July 31, 1964

(Revisions following review by Committee
and USOE)

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PREPARING THE TELEVISION LESSON

FADE IN

1. UNDERWATER SET. STUDIO.
Blue water only or craggy
boulder.

CAMERA PANS to show es-
tablishing shot of under-
water scene.

SAUCER moves to foreground
and comes in close..HEAD-ON
to CAMERA.
(See sketch - from pic on
page 201 - N and Z.)

(SOUND AND/OR MUSIC: EXCERPTS
OF TAPE RECORDINGS OF UNDER-
WATER SOUNDS--FROM UNDERWATER
LAB--WITH MUSIC TO FOLLOW AND
REINFORCE SOUND. OR MUSIC
ONLY TO SET UNDERWATER MOOD.
ESTABLISH AND TAKE BEHIND.)
2. SERIES TITLE:

"Utilizing Instructional
Television"

Fade in over Diving Saucer

Fade out.
3. INDIVIDUAL FILM TITLE:

"Film 3: Preparing the
Television Lesson"

Fade in over Diving Saucer.

Fade out. Hold on Diving
Saucer.

TV TEACHER: (SYNC) This "strange
creature" is a diving saucer...
invented by man to help him
explore the ocean's depths.
4. CLASSROOM. (THIRD GRADE)
REACTION SHOT of children
in classroom.
Cut to:

TV TEACHER: (SYNC) You see...
man was meant to live on dry land.

5. CLASSROOM. (THIRD GRADE)
REACTION SHOT OF CHILDREN
IN CLASSROOM. ANOTHER
ANGLE.

TV TEACHER: (SYNC) He belongs on
the surface of the earth...in the
atmosphere...where all the re-
quirements for human life are
found.

6. CLASSROOM. (THIRD GRADE)
CU. INDIVIDUAL BOY.

TV TEACHER: (SYNC) Air. Sun-
light. Water. Food.

7. CLASSROOM (THIRD GRADE)
CU. INDIVIDUAL GIRL.

TV TEACHER: (SYNC) When all these
things are found together...in
forms which man can use...we call
this his "natural human environ-
ment."

8. UNDERWATER SET. STUDIO.
SAUCER CLOSE ON CAMERA.
(as in Scene 3.)

CAMERA MOVES away from
Diving Saucer and into
position for approach to
UNDERWATER VILLAGE...
with slow exploration of
underwater scene.

TV TEACHER: (SYNC) All of these
things are found in the sea....

but not in forms which man is ready
to use.

So when his curiosity takes him
into the ocean to explore this
watery "inner space"...man must

9. SUPER: "natural human
environment"

Fade out super.

bring his own "natural human
environment" with him. Scientists
are learning how to do this....
with special vehicles like the
Diving Saucer...in which man can
explore deeper than divers can go..

CAMERA MOVES to show
full scene of UNDERWATER
VILLAGE GROUP. (QUONSET
HUT, DEEP DIVING CHAMBER,
HANGAR)

SUPER: "adapt"

Fade out super.

SUPER: "non-human environ-
ment"

Fade out super.

CAMERA MOVES to concentrate
on model of "STARFISH HOUSE"

Cut to:

8. CLASSROOM. (THIRD GRADE)
Reaction shot of children in
classroom.
Cut to:

9. MS. STARFISH MODEL

TV TEACHER: (SYNC) (CONTINUED)

And with special equipment and
buildings like those in this
"underwater village." Everything
here was planned by scientists to
help man "adapt"....

...to this strange, new, "non-
human environment."

This is "Starfish House"...man's
main "home and laboratory" under
the ocean. To this underwater
building all the things which man
needs to live: air to breathe...
food to eat...fresh water to drink...
electricity for heat and light...
are brought from the supply ship
which floats on the surface.

TV TEACHER: (SYNC) With the many
helpers working on that ship, the
explorers down here in "Starfish
House" can communicate at any time.

TV TEACHER: (SYNC) Would you like
to see how the explorers live in
this laboratory under the sea?

10. MCU. UNDERSTRUCTURE OF
"STARFISH HOUSE."
LEGS ON WHICH IT RESTS...
SHARK-PROOF GRILL.

CAMERA MOVES IN CLOSE ON
GRILL AND AROUND TO SHOW
LADDER LEADING UP THROUGH
HATCH.

Dissolve to:

11. MOCK-UP OF "STARFISH"
AIR CHAMBER. TV Teacher,
with mask off, in diving
suit, is climbing up
ladder out of water...
emerging through open
hatch. She is half in,
half out of water. She
stands this way long
enough to establish her
situation, then CAMERA
FOLLOWS as she climbs out
into the AIR CHAMBER.

Teacher indicates the open
hatch and visible water
below.

Teacher removes flippers
as she talks.

12. SUPER: "ready room"

Fade out super.

TV TEACHER: (SYNC) It doesn't
have a front door...like your
house and mine.

We must enter from the bottom...
through an open hatch...behind
this grill-work which will pro-
tect us from surprise attack by
sharks.

TV TEACHER: (OS) Welcome to
"Starfish House"...where scien-
tists live and do their work
under the ocean. This is the way
we come in...through the shark-
proof grill...right up out of the
water. But the water won't come
in with us...although there is
no door...and no floor...to keep
it out.

Can you guess why?

We'll explore this question during
our visit.

Divers must shower and change to
regular "dry land" clothes in the
"ready room"...

13. AIR CHAMBER. Teacher is picking up her flippers and preparing to leave air chamber.

TV TEACHER: (OS) But I know you're eager to begin your visit. So I'll be very quick...

Teacher walks out of frame in air chamber.

Teacher walks back into frame in air chamber...with her clothes changed. (Attractive sports ensemble... simple...colorful...practical...perhaps with a nautical or underwater decoration... and WITH A SKIRT.)

TV TEACHER: (OS) There! Was that quick enough!

Now we're ready to go to another part of "Starfish House"...where the scientists do some of their work.

Teacher walks out of frame.

Cut to:

14. INSIDE ROOM OF "STARFISH HOUSE"...LABORATORY WITH COUNTER AND WINDOWS... TWO AQUARIUMS ON COUNTER (ONE PERHAPS OUT OF SCENE) ALONG WITH SPECIMENS AND RESEARCH EQUIPMENT. Teacher walks into frame. CAMERA FOLLOWS as she moves to counter.
Cut to:

TV TEACHER: (OS) Here we are in the laboratory section of "Starfish House."

15. MCU. WINDOWS ABOVE COUNTER.

TV TEACHER: (SYNC) Through these windows scientists can look right out into the ocean depths.

CAMERA MOVES DOWN TO COUNTER SURFACE.

- Cut to:
16. LABORATORY OF "STARFISH HOUSE"
MCU. Teacher at counter. Teacher picks up skeleton of a starfish from the counter.
Cut to:
17. CU. Skeleton of starfish.
Cut to:
18. MCU. Teacher at counter. She exhibits the picture of a live starfish opening the shell of a scallop. (Picture may be on counter or on wall near window.)
19. CU. Picture of live starfish opening shell of scallop.
Cut to:
20. ECU. Starfish arm.
or
CU. Enlarged view. Suction cups on starfish arm.
- TV TEACHER: (SYNC) (CONTINUED)
On this counter we find special equipment which the scientists use in their experiments....and specimens from the underwater world.
- TV TEACHER: (OS) This is the skeleton of a starfish...one of the interesting animals which nature has designed to live in the ocean.
- TV TEACHER: (SYNC) He has a spiny outside skeleton and long arms which can be used for moving around and catching his food.
- TV TEACHER: (OS) This "star of the sea" is not just a pretty ornament...but a hunter...
- TV TEACHER: (SYNC) Who can clamp onto a shellfish...like this scallop...and hang on...until the shellfish opens its shell...or until the starfish can pry the shell apart.
- TV TEACHER: (SYNC) How does the starfish hang on? With these powerful suction cups which line his arms.

21. CU. Picture of starfish opening scallop shell.
(Same as scene 19)
Cut to:

TV TEACHER: (SYNC) But, as we can see, the starfish has no mouth. How does he eat the shellfish? He simply turns his stomach inside out...takes in the shellfish... and pulls his stomach back in to digest the food.

22. CLASSROOM. (THIRD GRADE)
CU. Face of little girl amazed and slightly dismayed.
or

TV TEACHER: (SYNC) We can see, can't we, that the starfish, like other ocean creatures, is equipped to eat and breathe under water.

TWO SHOT. Two little girls making faces of distaste to each other.
Cut to:

23. LABORATORY. "STARFISH HOUSE"
MCU. Teacher at counter.

TV TEACHER: (OS) But man is not. So what is man doing? Something which other animals cannot do. With his human brain he is remembering what he knows...and what he sees around him...and he is using these things in solving the new problems which he meets under the sea.

cut to 31
She picks up the starfish skeleton.
Cut to:

24. CU. Starfish skeleton.
Dissolve to: (MATCH)

TV TEACHER: (SYNC) From this animal...the starfish...man has borrowed the name and the shape of "Starfish House"...his laboratory under the sea.

cut to scene 31

25. CU. Starfish model.
Dissolve to: (MATCH)

TV TEACHER: (SYNC) Like the creature for which it was named, this "Starfish," too, has arms...but they are smooth metal...without suction cups. And they hold safe, comfortable rooms where at least five men can live and work for weeks under the sea.

26. CU. Cut-away sketch of "Starfish House" interior.

TV TEACHER: (SYNC) If you could cut away the walls of "Starfish House," this is what you would see.

27. FCU. Sharkproof grill and ready room. (Sketch)
Cut to:

TV TEACHER: (SYNC) Here a diver is coming in the way we did...remember?

OPTIONAL CUT

(Up through the sharkproof grill and
(the air chamber...into the "ready
(room" where the showers are.

28. FCU. "Starfish House" living-room/dining room. (Sketch)

TV TEACHER: (SYNC) In the center of "Starfish House" is the living room-dining room...and the control center.

CAMERA MOVES IN to show television receivers in the control center.

With these three television receivers, the men in "Starfish House" can keep up with everything that is going on...in the underwater village, or on the supply ship at the surface.

29. ECU. Sleeping quarters of Starfish House. (Sketch)
Cut to:

TV TEACHER: (SYNC) In these two arms the men sleep.

30. CU. Full sketch.
Cut-away of "Starfish House".

CAMERA MOVES IN FOR
ECU: Counter and window
section of laboratory.

Dissolve to:

31. LABORATORY OF "STARFISH HOUSE."
CU. Starfish skeleton.
(MATCH) As in Scene 24.
CAMERA PULLS BACK TO OPEN
SCENE...showing teacher
at counter holding starfish
skeleton.

As teacher stands looking
at the starfish skeleton,
CAMERA IS PULLING BACK...
opening the scene further
to reveal that this is a
set in a television studio.
The camera, microphones,
studio props, and television
crew members come into view.

TV Cameras are maneuvering
for upcoming shots of
"Starfish House" and "Saucer
Hangar."

As the television studio is
revealed, NARRATOR walks into
frame in foreground. He sur-
veys the scene behind him, then
speaks (on the heels of the
teacher's last audible
question.)

TV TEACHER: (SYNC) And back over
here...in the arm which houses the
kitchen, the darkroom, the bathroom,
and the scientists' laboratory...do
you see something which looks familiar?
An aquarium. A counter. A window.
And...

TV TEACHER: (SYNC) Yes...a starfish
skeleton.

TV TEACHER: (OS) Could that last arm
of Starfish House be the one where
we are?

NARRATOR: ~~(OS) No...it couldn't be...~~
~~and it isn't.~~

He turns to the CAMERA.

We have just brought you "in the front
door" and "out the back door" of a tele-
vision lesson for the classroom.

NARRATOR: (continued)

As you see, our ocean bed is the sand-covered floor of a television studio. Our helpful, informative "aquanaut" is the television teacher... whose make-believe "Starfish House" wouldn't protect her from sharks, water, or even a demanding television director... and whose "underwater village" would probably disintegrate in a mild rain.

CAMERA FOLLOWS as Narrator walks to lose scene in background. Narrator picks up a ground plan for the studio set from a handy surface in the TV studio. (Perhaps the top of a "set" table or chemistry cart retired in an unused corner of the studio.)
Cut to:

32. CU. Ground plan.
Cut to:

NARRATOR: (OS) This is the ground plan of the studio set.

NARRATOR: (SYNC) The blueprint for the backdrop and boulders...the coral and counter...the window and water...all the physical materials of illusion on the television screen.

33. MS. NARRATOR in studio off-scene area. He picks up the lighting plot for the television lesson.
Cut to:

NARRATOR: (OS) And here is a second blueprint for production...

34. CU. Lighting plot.
Cut to:

NARRATOR: (SYNC) A plot for the many specialized lighting instruments needed to give shadow and substance to the visual elements of the on-screen presentation.

35. MS. NARRATOR in studio, holding lighting plot.
Cut to:

NARRATOR: (OS) But there is another blueprint...the most important of all...if our television lesson is to do its job. You won't find it here in the studio...

36. MCU. TEACHER in classroom...seated at desk...holding the Teacher's Guide.

CAMERA MOVES IN to show title on cover: TEACHER'S GUIDE.

Teacher opens GUIDE to page showing "Investigation 12" and "Investigation 13." We see the marginal notes on Investigation 12.
Cut to:

NARRATOR: (SYNC) You must look for it on the desk...or in the hands of the classroom teacher. If television is used effectively in this classroom...here that blueprint will be...THE TEACHER'S GUIDE....

(OK.)

...a little the worse for wear...its margins dotted with thoughts and reminders...noted by the teacher as she reads.

37. MCU. Teacher at desk. She picks up pen or pencil and begins to mark in Guide and make notes.
Cut to:

NARRATOR: (SYNC) For it is the classroom teacher who controls the learning situation. Her contribution to the success of the television lesson is of the utmost significance.

38. CU. TEACHER'S GUIDE with teacher writing in it. (From front.. same angle as Sc. 37)

NARRATOR: (SYNC) And this TEACHER'S GUIDE is the diagram which helps the classroom teacher and the television teacher work in

NARRATOR: (SYNC) CONTINUED

appropriate and harmonious ways toward mutually-understood results.

39. CU. Teacher's Guide page describing the television lesson. (13). There are marginal notes on earlier lessons. Description of lesson is circled. Generalization Number is underlined. Teacher is writing (OR has written) notes about this lesson..in the margin. (SEE SEPARATE INSTRUCTIONS FOR NOTES.) Cut to:

NARRATOR: From it the classroom teacher learns not only the general content and purpose of this lesson....and its relationship to other television lessons of the series.

40. MS. Teacher at her desk turning back in GUIDE to PREFACE, with its description of teaching approach, and its list of Premises and Generalizations. Cut to:

NARRATOR: She learns also the teaching philosophy which underlies this carefully-prepared plan and which guides its approaches to learning.

41. CU. Preface page - Teacher's Guide. CAMERA comes in tight on page content, scanning this content slowly while Narrator speaks.

(SEE SEPARATE INSTRUCTIONS FOR AMOUNT OF CONTENT TO BE USED.)

NARRATOR: (SYNC) This statement of that philosophy...like the rest of the TEACHER'S GUIDE...did not "just grow." These television resources were developed in answer to classroom needs. Needs which had been felt...defined...expressed...in many instances by classroom teachers themselves. Some of these needs were EXTERNAL...arising from pressures of time...space.... money...mushrooming knowledge.

(MORE)

NARRATOR: (SYNC) CONTINUED

Other needs were internal...stemming from individual differences in pupils... and teachers. In an effort to meet such needs, many skilled and concerned people worked long and hard on these television lessons and the Teacher's Guide which enhances their use in the classroom.

42. ESTABLISHING SHOT.
TV Teacher and Oceanographer in Oceanographer's office or study. Television Teacher is holding GUIDE and reading from it.
(NO SOUND YET FROM THIS SCENE.)

CAMERA IS MOVING IN FOR A TIGHTER TWO SHOT. PICK UP SOUND OF TEACHER SPEAKING AS NARRATOR FINISHES.

*Book: The TV Teacher Guide
Lesson + dictation to the TV teacher.*

The TV Teacher closes the Teacher's Guide and lays it on the desk.

NARRATOR: (SYNC) You may look for this vital blueprint outside the classroom, as well. In the hands of the Television Teacher...who must shape her detailed teaching plans to the contours of these important guide lines.

TV TEACHER: (OS) This lesson is called "Investigation 13." And ⁱⁿ the Teacher's Guide ^{we} says: "The television teacher will show what is under the surface of the ocean, and how man can survive in this strange non-human environment. Generalization 4."

I thought, Dr. Emery, that as an oceanographer, you'd know best what we ought to emphasize in our on-screen presentation. "Under the surface of the ocean" is a very big place!

43. CU. Oceanographer
Cut to:

OCEANOGRAPHER: (OS) And a very complex place, Mrs. Coleman...scientifically speaking. With almost every area of science represented there in one way or another. Just choosing from our four areas of oceanography, for instance... you might go the physics route or the chemistry route. You might concentrate on biology...or geology. (PAUSE)
What was that generalization you mentioned?

44. CU. TV Teacher.
Cut to:

Generalization 4. Which says: "Interactions of things represent interdependence."

45. MCU. Oceanographer.
He is considering,
weighing possibilities.
Cut to:

OCEANOGRAPHER: Ummm--hmmm! That would be applicable, of course, in any of these science areas. I don't suppose you want to cover all of them.

46. TWO SHOT. Teacher
favored.

FOR THE
TV TEACHER: Not in twenty minutes. ~~Not~~
~~NOT ~~AT~~ A THIRD-GRADE, ~~LEVEL~~,~~
~~at an approximate third-grade level.~~
(THEY LAUGH.)

OCEANOGRAPHER: Well, then...would you say these youngsters are more interested in...winds and waves...in minerals and metals...in mountains and rivers and rocks or in plants and animals?

TV TEACHER: (OS) I'd say the last one..
particularly animals.

47. CU. Oceanographer
Cut to:

*This is hardly
the chance or
place to do that.*

OCEANOGRAPHER: (OS) Good. Good! That
gives us a chance to remind 'em they're
animals, themselves, of course...but
HUMAN and RATIONAL ones, Then we'll
let our young land animals look at
some water animals...to see how dif-
ferent they are...how differently they
live.

48. TWO SHOT. Oceanographer
favored.

TV TEACHER: (OS) Also to see what the
land animals must do to live in the
water.

OCEANOGRAPHER: (OS) Right! Adaptation
to environment. (PAUSE) And then, you
know, there's a third point I think we
may want to make.

TV TEACHER: (OS) (Oh?) *What's that?
or. Every?*

OCEANOGRAPHER: That there are similari-
ties, too. For instance....except for
superficial environmental differences...
the plant-animal life cycle on land and
the plant-animal life cycle under water
have a great deal in common.

TV Teacher nods in surprised and pleased agreement. She hadn't thought of this, but realizes it's true and a good thing to include.

CAMERA FOLLOWS as Oceanographer rises from his chair and goes to bookcase.

He is pulling books from the case...looking in them...putting some back...keeping some out...talking over his shoulder to the TV teacher as the scene fades.

FADE DOWN

FADE UP ON

49. MS. Narrator in his place.

OCEANOGRAPHER: (OS) You could point this up with the food chain in the ocean.

I'll give you some references on that...along with some other material you may find helpful.

You might read around in the books for a bit...and then...when you've decided what you want to do...
(FADING) I'll be glad to help out in any way I can....

NARRATOR: (OS) Thus...with her telecast objective and its basic generalization clearly in mind...our television teacher began her preparation. First, as we've seen, she sought out an authority in the field where the lesson lay. From this oceanographer she secured additional authentic resources.

~~MILD GLINT OF HUMOR HERE~~

Then...many days later...~~some~~
~~water logged and "word logged"...~~
~~but with her ideas on content~~
~~crystallized~~...she met for further planning...THIS time with the Television Producer-Director.

50. CU. Picture of the sea as a narrow river around Asia and Europe. (This is in a book being held open and upright on the table by the TV Teacher.) Coffee cups are seen on the table, along with materials assembled by the TV Teacher.

NARRATOR: (SYNC) ~~Armed with coffee~~
~~and awareness of people's dead-~~
~~lines...~~ they grappled with the all-
too-familiar problems of sound content and effective presentation.

What to include...and how. What to leave out...and why.

CAMERA PULLS BACK (as TV Teacher reads) to show TV Teacher and Producer-Director sitting at small, plain table...covered with resource materials.

TV Teacher is reading from her own notes...not from the book. She is only using book to show illustration.

TV TEACHER: (OS) "For centuries men believed that the sea was a narrow river around their land-world...a river which just stopped...bringing death to anyone who ventured out that far."

51. TWO SHOT. ANOTHER ANGLE.

TV TEACHER: (OS) (READING) "But slowly we are learning that the vast waters which separate our continents are a world in themselves. A deep, dark, mysterious world which does not welcome men to share its secrets. What problems do you think men have had in exploring the sea?"

Teacher puts book down.
Cut to:

52. MCU. Producer-Director.

P.D. (OS) Sounds pretty good, I think. ~~But~~ what do we see?

TV Teacher; (SYNC) The picture in the book. The one I just showed you.

EM revision

P.D. (OS) That's rather static,
isn't it, Barbara? Especially with
one picture serving two ideas.

53. MS. TV Teacher.
(Sighs with resignation. She knew the
answer before she
asked.)
- She is hunting through
the materials on the
table and comes up with
one.

Well, TV TEACHER: (OS) I know, (PAUSE)
I do need to find
Maybe I can find some other pictures.
Underwater ones. Deep...dark...mys-
terious.

Like this one.

54. CU. Picture of strange
fish in lower depths.
Long, fierce teeth.

P.D. (SYNC) He's a charmer, all right.
But...what scientific concept are we
after?

55. MCU. TV Teacher. She
looks thoughtfully at
picture of fierce fish
and puts it down.

TV TEACHER: None...right this minute.
we need to establish a mood
FIRST I ~~want to build~~ a MOOD. THEN
we're ready for our scientific con-
cept: the problems of adapting to
this new environment.

56. MCU. Producer-Director.

P.D. Well, maybe we can come up with
something else. Where do we go from
there?

57. MS. TV Teacher. She is
fingering through the
materials again.

TV TEACHER: We define the problems.
Size, for instance. There's a graph
here ~~somewhere~~...showing that the
Sargasso Sea alone is as large as
the United States. (PAUSE) Then I
thought we'd talk about the depth.
Using this aquarium some way to
illustrate deeps and shallows.

She indicates a small,
round aquarium on the
table.

EM revisions
here

58. MS. Producer-Director doubtfully considering the aquarium.

TV TEACHER: (SYNC) And then we'd get briefly into the technical problems of man's adjusting to the sea. What does he wear? How does he breathe? How does he eat? Maybe show him solving some of these technical problems.

59. CU. Small, round aquarium.

P.D. (SYNC) In this ^{fish bowl?} ~~aquarium?~~

TV. TEACHER: (SYNC) (ANTICIPATING THE OBJECTION) It's too little.

P.D. (SYNC) And there's ^{the problem of} ~~too much~~ light glare.

60. MS. TV Teacher... reaching for magazines.

TV TEACHER: (OS) Hmmmm. Well... there are some terrific articles in LIFE and the NATIONAL GEOGRAPHIC. Lots of underwater scenes. Maybe we could do it with...

61. TWO SHOT. Producer-Director stops TV Teacher's hand on the magazines.

P.D. (OS) More pictures? ^{I don't} ~~I'm sorry,~~ ^{think pictures are the answer, Barbara,} ~~Barbara... but even if we had copy-~~ ^{that way} ~~right clearances...~~ we've got nothing but a running art gallery. We're just not using the medium to advantage. The classroom teacher can show a sequence of still pictures.

62. MCU. TV Teacher

TV TEACHER: (OS) But you can't get the feeling of "deep, vast, mysterious" ocean from a chalkboard or a science table. If you're going to explore beneath the surface of the ocean... somehow you've got to give the impression of being in a different kind of world... a world of water.

63. TWO SHOT. TV Teacher and Producer-Director

P.D. (OS) How about by being there?

TV TEACHER: You mean under water?

P.D. Yes!

TV TEACHER: Under real water?

P.D. Make-believe water. With you in a real diving suit.

TV TEACHER: A real diving suit! Oh, now, Bill, that's just carrying presentation TOO far! After all, our first responsibility....

64. MCU. Producer-Director.

P.D. (OS) Is to the clarity and substance of the content. I haven't forgot that. But I think there's a way we can have your "mood" and do the subject matter justice, too.

TV TEACHER: (SYNC) You do, Bill? How?

65. TWO SHOT. Producer-Director and TV Teacher. Producer-Director favored.

He reaches for the magazines...is thumbing through one...stops at a picture. TV Teacher is looking on.

FADE DOWN

FADE UP

66. CU. MODEL OF UNDERWATER SET. Establish...to give impression this is a full size scene. THEN let BIG HAND of ART DIRECTOR reach in...pointing to items as he mentions them.

CAMERA PULLS BACK TO OPEN SCENE...showing Art Director, Producer-Director, and TV Teacher looking at model of underwater set. (P.D.'s sketch is on the table or drawing board...near the model. There are pics of underwater animals, plants, etc. pinned to the table or drawing board.)

67. MCU. Producer-Director. (Shot includes model.)

P.D. (OS) We-e-e-ell...suppose you don't pin me down till I have a good look at your magazines...and a heart-to-heart talk with the Art Director.

ART DIRECTOR: (SYNC) We'd use the painted drop back here...for perspective. Build up the floor here to lead us into the drop...and cover it with sand...which blends on down into the ocean floor. We'd fill in through here with ~~your~~ rock formations....place a few plants around... and there's ~~your~~ ^{the} basic set.

67. MCU. Producer-Director. (Shot includes model.)

P.D. (OS) ~~Good job~~. That's it... except don't you think it ought to be lighter...especially back in here? (HE INDICATES BACKDROP.)

68. MCU. Art Director. (Also with model.)

ART DIRECTOR: (OS) Yes, I believe ~~✓~~
~~So~~ 68. You'd get a better feeling of space.

69. MCU. TV Teacher.
She is looking admiringly
at the model.

TV TEACHER: (OS) It's really wonder-
ful, Lyle. But I never dreamed we'd
have a model.

70. THREE SHOT. Art Direc-
tor, TV Teacher, Pro-
ducer-Director.

ART DIRECTOR: (OS) Neither did I...
till I got to working around with the
idea last night. This was the only
way I could visualize it and con-
sider texture.

The Producer-Director
runs his finger over
one of the rock forma-
tions.

P.D. (OS) Speaking of texture...the
rocks I can get from the boat show
aren't craggy like this. And there
are only two rocks.

ART DIRECTOR: (OS) We can make
you a couple more. A little ply-
wood...some chicken wire...some
muslin. *plaster*.

71. CU. Rock formation.

ART DIRECTOR: (SYNC) And we can
give 'em this rough, coral-reef,
barnacle look with some pieces
of foam rubber...cut up and glued
on before we spray-paint.

72. MCU. TV Teacher.

TV TEACHER: (IN JEST...BUT MEANING
A SINCERE COMPLIMENT) I tell you...
there's no limit to what this man
can do!

73. TWO SHOT. Art Director
and Producer-Director.

ART DIRECTOR: Except budget.

~~P.D. And...with a little coopera-
tive creativity...we can even work
around that. For instance, one of
the engineers is going to bring us
some sea plants from the coast. No
item. Then...instead of that expen-
sive mock-up idea I was wrestling
around with. Lyle, here, suggests
we use some little models for the
exteriors of the buildings...then
come in close on a sketch of the
cut-away...to show the interior...
(FADING) the different rooms of
"Starfish House"....~~

FADE DOWN

FADE UP ON

74. MS. NARRATOR in corner
of TV Studio.

NARRATOR: (OS) With the Art Direc-
tor's responsibility for visual ele-
ments clearly defined in terms of
desired effect, budget, and avail-
able resources...those involved in
preparing the television lesson now
faced their most crucial concern.
That carefully-developed meld of
learning elements and presentational
impact which is the basis of the

NARRATOR: (OS) (CONTINUED)

truly-effective lesson...and which calls for the utmost in balance, flexibility, and cooperative thought.

75. UNDERWATER SET.
CU. "Starfish House"
model.
Cut to:

NARRATOR: (SYNC) "Starfish House" had been simulated...

76. Cut-away sketch of
"Starfish House".

NARRATOR: (SYNC) Its interior revealed in an artist's sketch...

CAMERA COMES IN
TIGHT on the laboratory section.
Dissolve to:

But where inside it would the teacher be?

77. LABORATORY ROOM OF
STARFISH HOUSE.
(TV studio set).
Counter and window are visible. Research equipment on counter. TV studio side open. Producer-Director, Art Director, and TV Teacher stand in studio, looking into the simulated laboratory, discussing its features. (NO SOUND)

NARRATOR: (SYNC) In the spot most clearly appropriate for the teaching of her science lesson. The laboratory section...where the real under-sea scientists kept their research equipment and performed their experiments. A counter for the equipment and biological specimens. A window (windows?) on the sea. What could be more suitable? And..happily...of all the locales in "Starfish House"...this was the most practical to reproduce.

But visual illusion alone will not acquaint young minds with the important aspects of the scientific method.

78. UNDERWATER SET. MOOD
SHOT. CAMERA pans
slowly across giant
sponge, plants, etc.
Cut to:

NARRATOR: (SYNC) The Television Teacher
had her "mood." What else did she have?
An experiment demonstrating a scientific
principle was highly desirable. But
what experiment, simple enough for these
children to comprehend, would fit into
the lesson, emerge naturally from the
situation, and use equipment normally
present?

A conscientious, imaginative tele-
vision teacher remembered one in the
third-grade textbook and wove it
smoothly into her lesson design.

79. LABORATORY ROOM OF
"STARFISH HOUSE"
MS. Teacher at
counter.
Cut to:

TV TEACHER: (OS) What does man know
that has helped him design and build
this exciting laboratory under the sea?

One of the things he knows is
quite simple, but very, very important
to his safety and success. Let me
show you.

80. MS. Teacher at
counter. ANOTHER
ANGLE. Teacher picks
up a drinking glass
from the counter.
Cut to:

TV TEACHER: (OS) Here is an ordinary
drinking glass.

81. CU. Drinking glass...
held in TV teacher's
hand. She turns it
this way and that to
demonstrate emptiness.
Cut to:

TV TEACHER: (SYNC) There is nothing in
it that we can see.

82. MS. Teacher at counter.
She indicates aquarium.
Cut to: TV TEACHER: (OS) And here is an aquarium full of water.
83. CU. Aquarium full of water.
Cut to:
84. CU. Teacher's hand pushing glass into water in aquarium.
Cut to: TV TEACHER: (SYNC) Now, if I push this empty glass upside down into this water in the aquarium...what will happen?
85. CLASSROOM.
MCU. Two students in the classroom, looking thoughtful.
One student nods "yes."
One student shakes head for "no."
Cut to: TV TEACHER: (SYNC) Will the water in the aquarium fill the empty glass?
86. CU. Teacher's hand holding glass under water...on dead level. Water comes only part way up into glass.
Cut to: TV TEACHER: (SYNC) No, it didn't, did it? Now...WHY...do you suppose? Was the glass really empty?
87. MCU. Same two students as in Sc. 85. This time they are reversed. The one who nodded "yes" before, now shakes head for "no." The other nods "yes."
Cut to: TV TEACHER: (SYNC) No, it wasn't. There was something in it. Do you know what that was?
88. CU. Teacher's hand holding glass under water. (Same as Sc. 86.)
Cut to: TV TEACHER: (SYNC) It was AIR!
89. MCU. Teacher holding glass at dead level in aquarium.
Cut to: TV TEACHER: (OS) The glass had air in it. When I pushed the glass under water...I pushed the air in the glass

TV TEACHER: (OS) (CONTINUED)

under water, too. And the air pressing down kept the water from pushing up into the glass.

90. AIR CHAMBER MOCK UP -
showing water...where
teacher entered.

OR

AIR CHAMBER in CUT-
AWAY SKETCH

FADE DOWN

FADE UP

MS NARRATOR STANDING BESIDE
FLIP STAND WITH
91. ~~CU~~ Picture of weird
sea creature. Giant
squid or lizard with
teeth, perhaps.
~~Cut to:~~

DOLLY IN TO CUPIC
FLIP TV

92. CU. Chart showing food
chain.
Cut to:

93. MS. Narrator in
his place - TV studio.

TV TEACHER: (SYNC) Do you remember
another place where you thought the
water might come in...and it didn't?

(SYNC)
NARRATOR: /Preparation of visual
materials was proceeding without
difficulty. From the Art Director's
drawing board, weird and wonderful
creatures, never seen on land, came to
life under the ocean.

NARRATOR: (SYNC) In clear and graphic
illustration the tuna endlessly ate
the herring...which ate the plankton
animal...which ate the plankton plant...

NARRATOR: (OS) But how...in the "Star-
fish House" setting...could the tele-
vision teacher simply and naturally
picture for the children the levels of
the ocean...its shallow floor on the

NARRATOR: (OS) (CONTINUED)

Continental Shelf....features which figure significantly in the feeding habits of the sea? She found a way... not only to do this...but to locate their underwater village for them as well.

94. MS. Hangar for Saucer.
Showing legs under
Hangar. (MODEL)
Cut to:

TV TEACHER: (SYNC) Let's remember what the Hangar for the Diving Saucer looked like.

95. MS. Exterior of "Starfish House"...showing legs. (MODEL)
Cut to:

TV TEACHER: (SYNC) Let's remember what "Starfish House" was like...outside. What did they have under them? Legs, didn't they? Both of these "under-water buildings" had legs.

96. CU. Saucer Hangar
legs.
Cut to:

TV TEACHER: (SYNC) Which tells us that they are standing on some kind of floor.

97. LABORATORY OF "STARFISH HOUSE."
MS. Teacher by counter.

TV TEACHER: (OS) Is it the bottom floor of the ocean? No. Man is not ready yet to live and work that deep. Our underwater village is standing on the Continental Shelf. Let me show you where that is.

She indicates an aquarium.

Let's say that the water in this aquarium is the ocean.

~~Cut to:~~

DOLLY IN TO AQUARIUM

98. CU. Side of the aquarium. Teacher's finger or a pointer indicates the water line.

Teacher's hand attaches (to the outside of the aquarium) some paste-on clouds above the water line.

Teacher's hand attaches to the outside of the aquarium a paste-on cut-out of the ocean floor configuration.
(SEE SKETCH)

Teacher...with finger or pointer...indicates part of land above water.

Teacher...with finger or pointer...indicates Continental Shelf (which is LABELED.)

Teacher...with finger or pointer...indicates slope and abyss.

Teacher again indicates the shallower part of the Continental Shelf.

CAMERA PULLS BACK to reveal television studio scene.

Teacher in laboratory section walks out into studio,

obviously tired. Crew (MORE)

gets cut from A.D. after her dialogue + narrator picks up VO

TV TEACHER: (SYNC) Here is the surface of the ocean.

Let's pretend these are the clouds in the sky above the ocean.

And this is the land above and below the ocean's surface.

Here is the dry land above the ocean's surface...the land of the continents on which men live.

Here is the wide, gently-sloping shelf which reaches out from most of the large masses of land. It lies under water...beneath the shallower part of the ocean.
This is the Continental Shelf.

Beyond this broad platform the land drops sharply downhill to the dark, cold, unknown, deep-ocean floor.
But "Starfish House" is here... on the ocean's shallow floor...the Continental Shelf...a crowded, rich, enormous, and exciting place!

EM ~~revised~~

~~members~~ relax. Director enters scene from direction of control room. He has a clipboard with him...and stops on his cross to the television teacher to make some notes. Then approaches. Cut to:

NARRATOR: (SYNC) Planning is vital to a successful television lesson, but it cannot bridge all the gaps, take care of all the details, foresee the discrepancies which arise when the lesson moves from the script and the drawing board to the studio floor.

Only in the start-and-stop rehearsal...with cameras...can errors of pacing...of emphasis...of visual presentation...of logical thought be caught and rectified.

99. MS. Director with notes.
Cut to:

P.D. (OS) I'm sorry, folks...we're going to have to take that again. Barbara...we're not following you.

100. MS. Television Teacher.
Cut to:

TV TEACHER: Where is that, Bill?

101. TWO SHOT. TV Teacher and Director. Director favored.
Cut to:

P.D.: Well...back there where you ^{begin} ~~te~~ talking about "this aquarium"...I've ~~I need another shot of it.~~ ~~got nothing on the monitors but you~~ and Starfish and Hangar legs.

102. MLS. Man on Camera 2.
Cut to:

CAMERA MAN (C. 2): (OS) That's my fault, Bill. I'm supposed to be on ^{a close up of} the aquarium. But I can't get there in time. I'm ~~stuck~~ ^{stuck up over} here on the Hangar legs ~~shot~~ ^{shot}.

103. MS. Producer-Director,
looking at his script.

*Optional
cut.*

Director studies the
situation.

Director is re-marking
production script as he
talks.
Cut to:

P.D. (OS) Well, let's see, Two. We've
got One on "Starfish" for the lines
about legs. Then Barbara's got the
sentence about "standing on some kind
of floor"...with you on the Hangar
legs shot. Then Three has a medium
shot of the teacher at the counter
for four or five sentences. That
ought to give you enough.....
No, Two...you're right. You've got
to come clear around behind One...
HMMMMMMMM...

Look. Let's try it this way. Camera
Two...

CAMERA MAN (C.2): (SYNC) Yeah, Bill?

P.D. (OS) You take the Starfish shot.

CAMERA MAN (C.2) (SYNC) Right.

P.D. (OS) One...you take the Hangar
shots.

CAMERA MAN (C. 1): ^{✓o} (SYNC) Check.

P.D. (OS) That way, Two...you've got
a clear floor and a short run to the
aquarium close-up. Think you can make
it?

104. MS. CAMERA MAN -
CAMERA TWO.

CAMERA MAN (C.2): (OS) If the wind's
with me!

105. TWO SHOT. Producer-
Director and TV
Teacher. He turns
from the camera
maneuver to the teacher.

P.D.(OS) Good boy!
Now, Barbara...

TV TEACHER: Yes, Bill?

P.D. This last sentence of yours about
the Continental Shelf. Here...where
you say: "a crowded, rich, enormous,
and exciting place." I think maybe
you shouldn't say all that.

TV TEACHER: Why not? It is.

P.D. But the pupils haven't had any
preparation for that. It's just dawned
on me that...all of a sudden...we hand
'em...in one quick package...four big,
new, separate ideas.

TV TEACHER: I see what you mean. We
haven't mentioned the size...or what
it's crowded WITH...or what it's rich
IN...or what makes it exciting.

P.D. Exactly. And I'm just afraid the
youngsters will be confused.

TV TEACHER: They're likely to be...
unless I can demonstrate the ideas before
I hit this sentence.

106. MS. Producer-Director.
Cut to:

P.D. Maybe we ought to just cut those adjectives. We're mighty tight on time.

107. MS. TV Teacher.
Cut to:

TV TEACHER: On the other hand, the classroom teacher ^{will be} ~~could~~ ^{ing} develop those ideas in more depth than we can. And these words would give her a spring-board for doing that.

108. MS. Director

P.D.: Well, suppose you give it some thought, ~~after~~ ^{after} while...when we're working the technical bugs out of our opening.

TV TEACHER: (SYNC) All right.

P.D.: That diving saucer's got some
REAL problems!

109. TV STUDIO.
WIDE ANGLE. Studio
set.

P.D. (OS) For right now, though,
everybody...let's try the aquarium
business again.

Crew members and teacher
begin to get ready for
action.

OPTIONAL CUT FROM HERE TO END OF SCENE. SCENE CAN STOP HERE OR CONTINUE:

110. TV STUDIO
MLS. Director and TV
Teacher. Director ad-
dresses men on Cameras
and then walks Teacher
toward set.

P.D. (OS) Two and One...don't forget
your new shot sequence.

CAMERA MEN (C. 1 & 2) : (SYNC) Roger!
O.K.!

Inside "Starfish House" laboratory, the Director begins to demonstrate at the counter the way he wants teacher to do the scene.

P.D.: And Barbara...when you're doing the paste-ons...move more to this side. That means, Three, you'll be shooting from a slightly different angle.

CAMERA MAN (C. 3): (SYNC) Check.

P.D. (OS) And watch your hands.

(THIS IS TO BARBARA). You're covering too much when you do the paste-ons.

(SHE NODS UNDERSTANDING.) ~~Let's turn the aquarium like this (HE SHIFTS IT A BIT)...~~and maybe you can reach from behind...etc., etc., etc.

FADE DOWN

FADE UP

111. TV STUDIO.
NARRATOR in his place.

NARRATOR: (OS) Start...stop.. Start... stop. The rehearsal with cameras goes on...finding the flaws...smoothing the details...working toward a lesson correct in content, logical in thought, clear and effective in presentation. This vivid process is the culmination of all the planning, the screening, and the hard work which lead from the need in the classroom to the lesson on screen.

Narrator gestures toward the control room.

Cut to:

112. View of TV Control Room.
CAMERA is looking into
Control Room...from the
studio.

Cut to:

NARRATOR: (SYNC) In the nerve center of the television control room, the director's fingers are on the electronic controls of a new and promising instrument for teaching and learning...but they are on the pulse of the classroom as well.

113. TV STUDIO.
WIDE ANGLE. Lesson in studio progresses. Teacher is involved with the end of the aquarium sequence...seen in rehearsal. (NO SOUND - PANTOMIME). She then moves to a microscope and looks into it. One camera is set up on a flip-stand holding the enlarged plankton plant picture. Another TV camera moves to cover a second flip-stand holding picture of Little Boy Blue...with cow and sheep.

NARRATOR: (SYNC) For it is in the classroom that the real measure of this lesson will be taken...as the classroom teacher works with the pupils...weaving this into the total fabric of their learning experience.

The preparation here reflects an ideal. There will not always be time enough...room enough...facilities enough...people enough...for an effort of this kind or magnitude.

And there need not be. Many excellent television lessons often have been done in far simpler ways.

But the basic jobs you have seen here must be done...the considerations must be given...whether specialists are plentiful...or one person has numerous responsibilities.

(MORE)

NARRATOR: (SYNC) (CONTINUED)

There must always be knowledge enough and care enough to provide a learning experience of vitality and value. When such responsible concern is in proper supply...then cameras and content...microphones and meaning... showmanship and substance all make a significant contribution to the preparation of the television lesson for the classroom.

FILM CAMERA explores the various aspects of the television production: close ups of men on camera, flip stand materials, mike boom and operator, teacher in set, etc. Should end with teacher to tie to next scene.

DISSOLVE TO:

114. CLASSROOM.
THREE SHOT. Children watching TV lesson.
Cut to:

TV TEACHER: (SYNC) We've talked about the food chain on land. We've talked about the food chain in the ocean. And we've talked about the shorter food chain...with only one link between the ocean's largest animal and its smallest plant.

115. CLASSROOM.
SINGLE BOY watching television lesson.

TV TEACHER: (SYNC) Though the plants and animals of the atmosphere are very different from those of the water...we can see, can't we, that Nature's master plan for feeding her creatures is very much the same...on land...or in the sea.

116. CLASSROOM.
SINGLE GIRL watching
television lesson.
Cut to:

TV TEACHER: (SYNC) If man continues
to do his important work in the ocean..
then perhaps...when you are grown...
and have children of your own...

117. UNDERWATER SET.
WIDE ANGLE. Underwater
village.

TV TEACHER: (SYNC) You may be visiting
in an underwater village...reading THIS
kind of nursery rhyme to your sons and
daughters.

118. NURSERY RHYME BOOK.
CU. Illustration of
Little Boy Blue...with
sheep and cow.

TV TEACHER: (SYNC) Little Boy Blue....
come blow your horn...
The sheep's in the meadow. The cow's
in the corn.

(MUSIC; START END MUSIC HERE...

BACKGROUND LEVEL)

119. CU. PICTURE. PLANKTON-
KRILL-WHALE.
Dissolve to:

TV TEACHER: (SYNC) The sea creatures
also are eating their fill...
The krill's in the plankton. The
whale's in the krill.

120. UNDERWATER SET.

(MUSIC: UP FULL ON LAST WORD)

NOTE: OR CAN HOLD ON PLANKTON-KRILL-WHALE PICTURE AND CARRY
END TITLES OVER THAT. WILL DEPEND ON PICTURE AND
WHETHER TITLES VISIBLE. OTHERWISE, CAN CARRY THEM
OVER BLUE WATER OF UNDERWATER SET.

34. CU. Lighting plot.
Cut to:
- NARRATOR: (SYNC) A plot for the many specialized lighting instruments needed to give shadow and substance to the visual elements of the on-screen presentation.
35. MS. NARRATOR in studio, holding lighting plot.
Cut to:
- NARRATOR: (OS) But there is another blueprint...the most important of all...if our television lesson is to do its job. You won't find it here in the studio.
36. MCU. TEACHER IN CLASSROOM...seated at desk...holding the Teacher's Guide.
- CAMERA MOVES IN to show title on cover:
"TEACHER'S GUIDE"
- Teacher opens GUIDE to page showing "Investigation 12" and "Investigation 13." We see the marginal notes on INVESTIGATION 12 - ONLY.
- Cut to:
- NARRATOR: (SYNC) You must look for it on the desk...or in the hands of the classroom teacher. If television is used effectively in this classroom...here that blueprint will be...THE TEACHER'S GUIDE...
...a little the worse for wear...its margins dotted with thoughts and reminders ...noted by the teacher as she reads.
FOR IT IS THE CLASSROOM TEACHER WHO CONTROLS THE LEARNING SITUATION. Her contribution to the success of the television *lesson* is of the utmost significance.
37. MCU. Teacher at desk. She picks up pen or pencil and begins to mark in GUIDE and make notes.
Cut to:
- NARRATOR: (SYNC) Not only does she prepare the classroom climate for the lesson to come. In her face-to-face relationships with her pupils after the lesson, its potential for learning can spark into vibrant activity...or fade with the image on screen.
38. CU. TEACHER'S GUIDE with teacher writing in it. (From front - same angle as in Sc. 37.)
- NARRATOR: (SYNC) And this TEACHER'S GUIDE is the diagram which helps the classroom teacher and the television teacher work in

112. View of TV Control Room.
CAMERA is looking into
Control Room...from the
studio.

Cut to:

113. NARRATOR in his place
in TV studio.

NARRATOR: (SYNC) In the nerve center of
the television control room, the direc-
tor's fingers are on the electronic con-
trols of a new and promising instrument
for teaching and learning...but they are
on the pulse of the classroom as well.

NARRATOR: (OS) For it is in the class-
room that the real measure of this
lesson will be taken...as the classroom
teacher works with the pupils...weaving
this into the total fabric of their
learning experience. If the lesson on
screen has been properly prepared...
it will open the way for those varied
and personalized activities in which
the^{unique}/art of the classroom teacher can
function at its finest...in guidance...
appraisal...and inspiration.

114. TV STUDIO.
WIDE ANGLE. Lesson in
studio progresses. TV
Teacher is involved with
the end of the aquarium
sequence...seen in re-
hearsal. (NO SOUND -
PANTOMIME.) She then
moves to a microscope
and looks into it. One
camera is set up on a
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enlarged plankton plant
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NARRATOR: (SYNC) The preparation here
reflects an ideal. There will not always
be time enough...room enough...facili-
ties enough...people enough...for an
effort of this kind or magnitude.

And there need not be. Many excel-
lent television lessons often have been
done in far simpler ways.

FILM CAMERA EXPLORES the various aspects of the television production: close-ups of men on camera, flip stand manipulators, mike boom and operator, light technician, ending with TV TEACHER, to tie to next scene.

DISSOLVE TO:

115. CLASSROOM.
THREE SHOT. Children
watching TV lesson.
Cut to:

116. CLASSROOM.
SINGLE BOY watching
television lesson.

NARRATOR: (SYNC) But the basic jobs you have seen here must be done...the considerations must be given...whether specialists are plentiful...or one person has numerous responsibilities.

There must always be KNOWLEDGE enough and CARE enough to insure that classroom utilization is inherent in the television lesson design.

When such responsible concern is in proper supply...then cameras and content...microphones and meaning...showmanship and substance...all make a significant contribution to the preparation of the television lesson for the classroom.

TV TEACHER: (SYNC) We've talked about the food chain on land. We've talked about the food chain in the ocean. And we've talked about the shorter food chain...with only one link between the ocean's largest animal and its smallest plant.

TV TEACHER: (SYNC) Though the plants and animals of the atmosphere are very different from those of the water...we can see, can't we, that Nature's master plan

TV TEACHER: (SYNC) (CONTINUED)

for feeding her creatures is very much
the same...on land...or in the sea.

117. CLASSROOM.
SINGLE GIRL watching the
television lesson.
Cut to:

TV TEACHER: (SYNC) If man continues to
do his important work in the ocean...
then perhaps...when you are grown...and
have children of your own...

118. UNDERWATER SFT.
WIDE ANGLE. Underwater
village.
Cut to:

TV TEACHER: (SYNC) You may be visiting
in an underwater village...reading THIS
kind of nursery rhyme to your sons and
daughters.

119. CU. Illustration of
LITTLE BOY BLUE.
Cut to:

TV TEACHER: (SYNC) Little Boy Blue...
come blow your horn...
The sheep's in the meadow. The cow's
in the corn.

(MUSIC: START END MUSIC HERE...
BACKGROUND LEVEL)

120. CU. PICTURE. PLANKTON-
KRILL-WHALE.
Dissolve to:

TV TEACHER: (SYNC) The sea creatures
also are eating their fill...
The krill's in the plankton. The
whale's in the krill.

121. UNDERWATER SFT.

(MUSIC: UP FULL TO CLIMAX)

NOTE: OR CAN HOLD ON PLANKTON-KRILL-WHALE PICTURE AND CARRY
END TITLES OVER THAT. WILL DEPEND ON PICTURE AND WHETHER
TITLES ARE VISIBLE. OTHERWISE, CAN CARRY THEM OVER BLUE
WATER OF UNDERWATER SFT.

FILM TREATMENT
REVISION FOLLOWING SEPTEMBER
MEETING OF PROJECT COMMITTEE

October 20, 1963

SERIES TITLE: "UTILIZING TELEVISION IN THE CLASSROOM"

THIS FILM: KIT NO. 3

"LESSONS LINKED TO NEED (How Television Prepares
for the Classroom)"

Writer: (Mrs.) Marye D. Benjamin

Project Title: A Pilot Series of Six Kits of Filmed and
Published Materials Illustrating Proper Teacher
Utilization of Broadcast Materials

Project Director: Dr. Clair R. Tetterer

The dissemination activities reported herein
performed pursuant to a contract with the
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KIT NO. 3: "LESSONS LINKED TO NEED (How Television Prepares for the Classroom)"

GENERAL STATEMENT OF THE FILM:

Two vital prerequisites for effective utilization of television in the classroom are (1) a real and existing classroom need and (2) television lessons carefully and thoughtfully prepared to answer that need. This film traces the soundly-forged chain of events in the preparation of television lessons linked to classroom need, a chain which links also the classroom teacher and the television teacher into a cooperative team, working together toward shared and mutually-understood goals.

The film reflects the dimensions of preparation, the number of people involved, the time, energy, care, and thought which they contribute to insure that the television lesson will be a good product, of real value in the learning process, capable of performing a significant service to teachers and students. The film reflects the bases for curriculum decisions involving the use of television in the classroom... the processes through which ideas are developed, evaluated, and refined.

As a specific lesson on oceanography is prepared for the fourth grade, the viewer follows the conscientious planning essential to quality of content and meaningful sequence of subject areas. The viewer is present also throughout the creative unfolding of a presentational idea, and visits the resulting imaginative studio production of unusual flair and impact.

OUTLINE OF CONTENT:

- I. INTRODUCTION: The chain of events which begins and ends in the classroom, which represents steps in the preparation of a television lesson, which joins the members of the teaching team (classroom teacher and television teacher.)
- II. ON-SCREEN : Excerpt from the television lesson (fourth-grade science teacher presenting a lesson on "Oceans: Dividers of the Continents")
 - A. Teacher on ocean floor discussing four areas of oceanography
 - B. Teacher in diving suit indicating what diver would wear to go beneath the sea...and why...and pointing out what he would see, once there.
 - C. Teacher describing and pointing out the various levels of the ocean
 - D. Teacher discussing food chain of living creatures at

OUTLINE OF CONTENT (CONTINUED) - Page 2

- D. Teacher discussing food chain of living creatures at various levels
- E. Teacher discussing food habits of blue whale and demonstrating with microscope the microscopic plants and animals which form plankton
- F. Teacher introducing depth-oriented fish dredged up by oceanographic expedition and discussing their environmental features

III. Studio excerpt from the same lesson

- A. Teacher not really on the ocean floor
- B. An illusion made possible through unique resources of television
- C. Objectives of such an illusion

IV. How this lesson came into being

- A. Existence of a real need in the classroom
- B. Recognition and definition of the need
 - 1. Teachers express individual needs
 - 2. Areas of greatest common need emerge
 - 3. Curriculum decisions are made
 - a. Based on greatest common need
 - b. Stipulating how television can make its most valuable contribution to a particular school system under particular circumstances.
 - 4. Design indicated for greatest usefulness (in this instance)
 - a. Fourth grade science
 - b. Designed as a major resource
 - c. Offering superior presentational materials
 - d. In areas of common experience
 - e. To meet general needs

C. Development of ideas (What to teach? How? When?
In what order?)

1. Science Advisory Committee

a. Nature of its duties

b. Identity of its members

2. Working core of Science Advisory Committee

a. Exploration of resources

b. Assembling and coordinating of resource materials

c. Design of basic plan (subject areas, sequence,
objectives, length of lessons, etc.)

D. Evaluation of ideas

1. Is scope justified?

2. Is sequence logical?

3. Is length desirable?

4. Does plan satisfy stipulations of curriculum planners?

5. Is plan compatible with school program, texts,
ability levels?

6. Does plan allow scope for television's unique
contributions?

E. Refinement of ideas

1. Contributions of classroom teachers to specific
lesson plans

2. Choice of on-screen teacher

3. Preparation of Teacher's Guide

a. Product of idea development, idea evaluation,
idea refinement

b. What teacher should be able to get from
Teacher's Guide

c. Instrument of understanding and cooperation for
classroom teacher and television teacher

d. Today's lesson as it appears in Teacher's Guide

F. Preparation for television production

1. Television teacher, using Guide, explores resources and prepares comprehensive content outline, based on decision regarding content scope and approach
2. Television teacher and producer-director confer on presentational plans
 - a. Problems of presentation
 - b. Decision to construct "ocean world" in the studio
3. Contributions of artist and set designer
4. Set preparations in studio
5. Costuming of teacher as a diver (adaptation of costume and equipment to studio situation)
6. Production preparations (lights, props, special effects, blocking of action, camera angles, conferences with production crew members)
7. Start-stop rehearsal (emphasis on pacing...communication...making points effectively...attention to vocabulary...coordination of presentational materials)
8. Beginning of production: opening excerpt from lesson
 - a. As seen on the control room monitor
 - b. As seen in the classroom (student and teacher reaction)

V. CONCLUSION: The chain of events linking television lessons to classroom need makes a full circle, as classroom teachers and the television teacher work together in constant and continuing cooperation toward improved learning.

VIDEO

AUDIO

On screen in limbo a large chain arranged in a kind of u-shape...the center links large and clear in center foreground...the ends extending away...beyond visibility...in the background

(MUSIC OR SOUND TO ESTABLISH MOOD AND VISUAL MOTIF)

As the Narrator speaks, camera begins to move toward bg and the distant ends of the chain... with the light level extending to reveal more links as we go...

(NARRATOR) This is a chain.

Though carefully forged of many links...

it begins and ends in the same place.

We see the ends of the chain terminating in a classroom with one end pointing to the classroom teacher and students, and the other end pointing to the television receiver. (Teacher and pupils are watching a lesson on the television screen)

A classroom.

For it symbolizes the chain of events leading from teacher and student needs to the product designed to meet such needs.

May emphasize separate links by subtle gleam of light reflection

Link by painstaking link...it represents steps in the preparation of a television lesson.

And you will find also that it joins two closely-knit members of a team...

Camera emphasis on classroom teacher

This classroom teacher...

VIDEO

AUDIO

Close view of lesson on screen. (Sight only)
Lesson proceeds as Narrator speaks (Voice over)

And this on-screen television teacher...

Oh. yes! This is a teacher, too! A

fourth-grade science teacher...presenting

a lesson on: "Oceans: Dividers of the

Continents."

It isn't often you find a teacher at the

bottom of the ocean. Let's join her

and see what's going on...

SOUND UP ON LESSON

Graphic demonstrating
areas

TEACHER ON SCREEN IS DISCUSSING THE FOUR
AREAS OF OCEANOGRAPHY.

SHE DISCUSSES BRIEFLY WHAT A DIVER WOULD
WEAR TO GO BENEATH THE SEA...AND WHY...
AND WHAT HE WOULD SEE, ONCE THERE.

Demonstration of the levels
on screen

SHE DESCRIBES THE VARIOUS LEVELS OF THE
OCEAN...

AND DISCUSSES THE FOOD CHAIN OF THE LIVING
CREATURES AT THE VARIOUS LEVELS.

Graphic view of the blue
whale

SHE DISCUSSES THE BLUE WHALE...THE OCEAN'S
MAVERICK...WHICH SKIPS ALL THE STEPS IN
THE FOOD CHAIN TO EAT THE PLANKTON ON
TOP OF THE OCEAN. REFERRING TO THE MICRO-
SCOPIC PLANTS AND ANIMALS THAT MAKE UP
THE PLANKTON, THE TEACHER SHOWS SOME OF
THESE AS THEY LOOK WHEN SEEN THROUGH A
MICROSCOPE.

VIDEO

AUDIO

Reaction shots of children in classroom reveal fascinated preoccupation with what is taking place on screen

We go through the lesson on the television screen and into the studio...where the camera lets us see all the mechanics of production as the teacher continues with her lesson. We see the lights, the cameras, the crew at work, the "behind-the-scenes" view of special props and effects... with cuts to the control room, the monitors, the director, A. D., and sound technician at work

THE TEACHER SHOWS PICTURES OF HORRENDOUS FISH WITH HORRIBLE TEETH...DREDGED UP FROM THE DEEP BY AN OCEANOGRAPHIC EXPEDITION...AND ASKS:

(TEACHER) Why do you suppose these fish have such teeth? Do you suppose there is a scarcity of food at these tremendous depths?"

FADE OUT SOUND OF LESSON FOR NARRATOR, WHO COMES IN, VOICE OVER:

(NARRATOR) We might be concerned for the safety of our Science teacher...Grade Four...except that she is not really fathoms deep on the ocean floor. She is high and dry in a second-floor television studio at The University of Texas.

There are no deeps. There are no shallows. Only an illusion...made possible through the unique resources of television...designed to spirit students away from their land-locked classroom...into the measureless and mysterious ocean...there to feel its vastness...to sense its unknown qualities

VIDEOAUDIO

(NARRATOR) and quantities.

Narrator on screen in foreground as television production continues in background.

How did this come about? What initiated the bond between this studio teacher...

engrossed in imaginative production of a television lesson...and the classroom teacher who will utilize that lesson?

Narrator holds up a large link in which we see the word: "Need"

The first link was forged in the classroom...by a real and existing need. Without such need, there can be no effective utilization of television. And the only valid answer to the question: "What can television do for me...for my classroom...for my school?"...is contained in another question: "What needs to be done?"

The next link, then, in our chain of events...leading from classroom need to a television lesson which can be of real value and perform a significant service...is to recognize and define the need which exists...

VIDEO

AUDIO

Narrator holds up another large link in which we see the words

"Need Defined"

Camera moves in close on link. The words disappear, and we see Teacher 1 framed in the link

(TEACHER 1) That's not hard to do in my case. I majored in history, but I teach science in the fourth grade. And sometimes I get just desperate. The only science I ever had was one year in high school and one year in college. But everybody keeps hammering away: "Teach more science. Teach more science. Go into greater depth." And they expect me to be a regular crackerjack. I'm no specialist. I need help!

Teacher 2 replaces Teacher 1 in the link

(TEACHER 2) I know my field, all right... but I've got three times too many students...with very limited lab space... and no equipment worthy of the name. We could certainly use some outstanding demonstrations...well-organized and presented...so all my students could actually SEE the kind of equipment we

VIDEO

AUDIO

Teacher 3 replaces
Teacher 2 in the link

(TEACHER 2) just TALK about...and see
it being used in the proper way!

(TEACHER 3) I do a pretty good job,
I guess, as far as it goes. It just
doesn't go far enough. There's so much
happening so fast. I can't catch up...
much less keep up. If I just had some
way to see other teachers teach...to
get at new and unusual resources...to
hear what research people have to say...
to get up-to-date materials on recent
developments. Then maybe I could get
out of my rut and do an up-to-the-
minute job!

Teacher 3 and link fade
out, leaving limbo back-
ground

(NARRATOR) (VO) As needs arise...and
teachers express those needs...there

Hazy, semi-defined patterns
begin to form in the bg
and move to foreground

begin to emerge areas of greatest
common need...

These suggest to curriculum planners the
nature and scope of television's
potential service to their schools.

VIDEOAUDIO

As patterns approach foreground, they take definite shape, forming the words:

"Fourth grade science"

And then the words:

"Major resource"

Then:

"Superior presentation"

Then:

"Common experience"

Then:

"General needs"

Transition to Narrator on screen

(NARRATOR) And curriculum decisions are made...stipulating how television can make its most valuable contribution.. to a particular school system...under particular circumstances.

As prelude to our lesson from the ocean floor, for instance, it was decided to use television in fourth grade science...television designed as a major resource...offering superior presentational materials.

in areas of common experience...to meet general needs.

In the school situations represented... that seemed to be the design indicated for greatest usefulness.

But what form would the design take?

Such a general curriculum decision is a far cry from the finished television lesson. There are more links to be forged in our chain...

VIDEO

AUDIO

Narrator holds up chain...
Camera comes in close to
permit us to read words in
three center links:

"Idea development"

"Idea evaluation"

"Refinement of idea"

Camera moves in slowly on
first link...dissolve through
this link to animated sequence.

Can use frame of link for a
kind of shadowbox frame.

(NARRATOR) What is to be taught and how?

When is it to be taught...and
in what order?

Who will teach it and why?

What will each lesson be like?

And how will the classroom
teacher know what it is

like?

In a way we can liken our process here
to an oceanographic research expedition.

Visible within the frame
are stretching reaches of
ocean

Out of an "ocean-of-possibilities",

Camera moves across expanse
of ocean to far horizon
and gradually approaches
shoreline in bg

we must locate and identify specific
but representative specimens...lessons
which are contained and concrete...

but which give us clues to and an
awareness of the infinitely broader back-
ground from which they come.

Who is to do this?

On the shore we see a large
body of advisors

Well...on shore we have a sizeable group
of knowledgeable people...to help with
the plans and preparations for this
important undertaking. These, perhaps,

VIDEO

AUDIO

(NARRATOR) are the members of a Science Advisory Committee...curriculum directors...science supervisors...science teachers...principals...a representative from the State Board of Education...members of the television staff...

But they cannot all get in the boat.

Boat moves into frame foreground...with a handful of people aboard

On the expedition proper will go a handful of people...a working core of the Committee...those with the urge and ability to take hold of a project like this and to see it through. It is on

Boat continues slowly across screen...while people watch from shore in background...as Boat moves, people on shore left behind, camera panning with Boat

this core of people that the television staff will depend to track down and organize the ideas leading to useful and usable television lessons.

Boat passes one by one floating buoys...bearing legends which describe different resources:

These will explore many areas... delve in many places...

dive deep into varied resources...

"College teachers - science and education"

They will confer with college teachers

"Hobbyists"

of science and education...

"Classroom teachers"

with hobbyists...and classroom teachers.

VIDEOAUDIO

"Surveys"

(NARRATOR) They will check surveys...

"Curriculum people"

consult curriculum people...

"Government sources"

investigate government sources...

"Industry"

see what industry has to offer...

"Special interest groups"

mine the riches of special interest

Each time boat passes a buoy,
a single diver from the boat
is lowered over the side in
that area...

groups...the Audubon Society, the
Historical Society...where special
materials abound...

When all on board have gone
over the side...scene in
link changes from ocean sur-
face to ocean depth. Ani-
mated divers (Committee
core members) one by one
enter screen from the top.
By special animation ef-
fect swirling around and
past them are topics,
questions, or possibilities
for the science lessons
content and presentation,
divers are looking, searching,
collecting

Into the uncharted realms of content,
sequence, and presentation they
go...examining, questioning, checking,
exploring, considering...gathering
ideas...collecting topics...alert to
basic principles and logical sequences
of thought and approach...

Scene changes again in link,
to reveal our brave little
band of explorers (trophy
filled high in the stern)
approaching the shore on the
last leg of their journey.

And then back to shore...with the finite
trophy they have dredged up from the
deep...

there to spread their catch before the
eyes of their fellow advisers...members
of the Committee who will now evaluate

VIDEO

AUDIO

Scene changes to show members of the expedition spreading their net on the beach...before the onlookers. Camera in to see, in the spread net, several topics and lesson objectives in sequence.

(NARRATOR) the fruits of the expedition.

(VOICES OF ANIMATED COMMITTEE MEMBERS)

Why did you give so many programs to the physical sciences?

Why have you structured the sequence this way?

Why is there so little about conservation?

Why 23 minutes for each program? Who decided the length? Is this the best length?

Why are you presenting only one telecast objective in each lesson?

How does this fit in with the school program?

Is the sequence correlated with school-adopted texts?

How does this one lesson fit all ability levels?

Are these the areas most desirable as common experiences?

Will they meet general needs?

Have they been chosen with an eye to the use of superior presentational

"LESSONS LINKED TO NEED (How Television Prepares for the Classroom)" Page 12

VIDEO

AUDIO

Scene in link shadowbox changes...to reveal teachers (animated) working in a laboratory situation.

Teachers seem to be comparing, cataloguing, scrutinizing individual items

Scene changes to reveal a few members of selection group working with lab distillation apparatus

(VOICES CONTINUED) materials?

(NARRATOR) Then to the laboratory...

where results of this expedition are checked against other findings...to see where they fit and what significant contributions they make. Do they dovetail with the classroom experience of teachers...the kinds of problems they face...the approaches they have found effective...the related activities which they feel would be desirable? While classroom teachers consider these aspects...

Other refinements in the process are under way. Those responsible for selection of the on-camera teacher have a complex and arduous assignment, to isolate the essence of good presentational teaching.

VIDEO

AUDIO

From containers labeled

"Personality"

"Subject matter skills"

"Communication Skills"

They prepare a compound which, when heated, vaporizes, leaving a residue of...our on-screen teacher!

Scene in link changes to several animated people engrossed in writing. Long sheets might hand down over the edge of the table, headed (upside down) "Teacher's Guide".

On screen in the link's frame we see, close up, a copy of the teacher's guide which contains our lesson on oceans. As the Narrator talks, the pages turn, enabling us to see something of the organization of the contents.

(NARRATOR) From the compounded personality, subject matter skills, and communication skills of many auditioning applicants...they will "distill" the teacher who seems most effectively to combine these attributes.

Meanwhile the findings of the "expedition"...evaluated and refined...are published...in the Teacher's Guide...an essential unit in the chain which links television lesson to classroom need.

By the time this Teacher's Guide is put into the classroom teacher's hands... 75 to 100 people will have contributed much thought, effort, and energy...plus hundreds of hours...to its planning.

From such a Guide, you, as a teacher, should be able to get....

VIDEO

AUDIO

HE ENUMERATES CONTENT:

DEVELOPMENT AND ORGANIZATION OF
WHOLE INTERMEDIATE PROGRAM

PLACE OF THE INDIVIDUAL LESSON IN
THAT SEQUENCE

NATURE OF THE INDIVIDUAL LESSON,
ITS CONCEPTS AND OBJECTIVES

NEW VOCABULARY (PERHAPS BASIC AND
ADVANCED)

RELATED ACTIVITIES

HE GIVES AS AN EXAMPLE THE GUIDE'S
OFFERING FOR:

On screen we get a closeup
view of this specific lesson
on oceans

LESSON TWENTY-FIVE: OCEANS: DIVIDERS
OF THE CONTINENTS

After viewing the topic as a
whole...to see the objective,
the vocabulary, the related
activities...

We come in on the "O" in the
word "Oceans"...

Lap dissolve through the "O" (BARBARA) (VO) (READING FROM THE OUTLINE)
to the shape of the sea as a
narrow river around Europe and For centuries men have been fascinated
Asia...

by the sea...from the days when it was
believed the sea was a narrow river
around their land-world...a river which
just stopped...bringing death to any who
ventured out that far...to our own day...
when slowly we are learning that the
vast waters which separate our continents

VIDEOAUDIO

(BARBARA) are a world in themselves.

Camera is pulling back from the "River of Sea" to reveal it as an illustration in a book...which the producer-director is holding.

A deep, dark, mysterious world which does not welcome men to share its secrets.

What problems do you think men have had in exploring the seas?

BARBARA SAYS SHE THOUGHT THAT WHILE SHE WAS SAYING THIS...THE PUPILS MIGHT BE SEEING THE ILLUSTRATION IN THAT BOOK.

As scene opens to let us see Barbara, the producer-director, at his desk, closes the book, and addresses the viewers.

(PRODUCER-DIRECTOR)

Transition to producer-director only

HE EXPLAINS THAT HE AND THE ON-CAMERA TEACHER (WHOSE VOICE WE HEARD) ARE PLANNING THE TELEVISION LESSON. THIS IS A WEEK PRIOR TO THE LIVE BROADCAST (WHICH WILL BE VIDEOTAPED AS IT IS PRESENTED, FOR PLAYBACK AT OTHER TIMES)... AND THEY HAVE MET TO WORK OUT COMPREHENSIVE CONTENT OUTLINE WHICH THE ON-CAMERA TEACHER HAS PREPARED. DURING THE PAST THREE WEEKS, HE EXPLAINS, TO PREPARE THIS OUTLINE, BARBARA HERSELF HAS DONE A CONSIDERABLE AMOUNT OF OCEAN EXPLORING... FROM THE VANTAGE POINT OF DRY LAND.

We see, as the Narrator describes these activities, a montage of brief clips, picturing Barbara's preparation of this material.

THE PRODUCER DIRECTOR DESCRIBES BARBARA'S EXPLORATION AND RESEARCH ACTIVITIES

VIDEOAUDIO

- (1) Conferred with Director of Defense Research Lab - underwater sound...who referred her to a man getting his master's degree in geologic oceanography...and gave her books to read.
- (2) Conferred with Oceanographer...who gave her more books and talked to her at length about areas of oceanography. Barbara took notes... to get maximum information...without yet trying to organize... Decided that area of biologic oceanography would be most interesting to fourth graders.
- (3) Director of Defense Research Lab-underwater sound and oceanographer took her on tour of the underwater sound lab.
- (4) Read about ten books. Decided to eschew fact-crammed presentation in favor of developing an awareness of the vastness of the ocean and an awareness of how little man knows...how much is yet to be learned. Took broad view...not just water...not just what you see on the surface... not just one great flat plan underneath...but a place of shallows and deeps...of great mystery. A whole world in itself.

On words "A whole world in itself"...

Dissolve to the globe on the producer-director's desk...and come out to full scene...

Barbara is seated by the desk.

BARBARA IS SAYING THAT AFTER THEY'VE USED A GRAPH AND THIS GLOBE TO INDICATE THE GREAT SIZE OF THE OCEAN...AND TO SHOW THE SARGASSO SEA...WHICH IS AS LARGE AS THE UNITED STATES...THEY NEED TO TALK ABOUT ITS GREAT DEPTH AS ANOTHER PROBLEM OF EXPLORATION.

VIDEOAUDIO

HOW TO DO THIS?

BARBARA SUGGESTS THAT THEY MAKE A TRANSITION FROM THE GLOBE TO A LITTLE ROUND AQUARIUM...INTO WHICH THEY WOULD PUT AS MUCH AS POSSIBLE TO REPRESENT WHAT WAS BENEATH THE OCEAN.

THE PRODUCER-DIRECTOR ARGUES THAT IT'S TOO SMALL TO CONTAIN MUCH...PLUS THE PROBLEM OF SHOOTING EFFECTIVELY WITH ALL THE LIGHT GLARE ON THE GLASS AND WATER. THEN THEY WILL HAVE THE PROBLEM OF HOW TO PRESENT THE TECHNICAL PROBLEMS ATTENDING OCEAN EXPLORATION.

BARBARA SAYS SHE DOESN'T KNOW HOW TO COPE WITH THIS, UNLESS THEY CAN USE ILLUSTRATIONS SHOWING DIVERS AND OCEANOGRAPHIC EXPEDITIONS SOLVING THESE PROBLEMS.

NEITHER IS SATISFIED WITH THE PRESENTATIONAL IDEAS SO FAR...FEELING THAT THEY FAIL TO CREATE THE PERSPECTIVE AND FEELING THEY'RE AFTER...OF BEING DOWN IN A GREAT, REACHLESS, UNKNOWN WORLD.

AND THAT'S WHERE THE IDEA IS BORN..TO MAKE THEIR OWN BIG OCEAN WORLD IN THE STUDIO!

PRODUCER-DIRECTOR PROVIDES BRIEF TRANSITIONAL NARRATION THROUGH THIS SEQUENCE... BUT MOST OF THE TIME AND ATTENTION IS GIVEN TO THE ACTUAL SCENES, WHICH CAN CARRY THEIR OWN EXPOSITION.

Scene in Art Department

PRODUCER-DIRECTOR AND TELEVISION TEACHER CONFER WITH THE ARTIST AND SET DESIGNER (ONE PERSON FREQUENTLY)...TO SEE IF ARTIST CAN MAKE REPRESENTATIVE MODELS OF SEA LIFE...SOME FROM ALL DEPTHS OF THE OCEAN.. TO SHOW THAT CERTAIN ANIMALS STAY CLOSE

VIDEOAUDIO

TO THE TOP...SOME CLOSE TO THE MIDDLE...
SOME ON THE BOTTOM. ALSO TO ILLUSTRATE
THE FOOD CHAIN.

TELEVISION PROGRAM SUPERVISOR, ENTERING
THE ART DEPARTMENT DURING THIS DISCUSSION,
SUGGESTS GETTING A GOOD UNDERWATER
EFFECT BY REFLECTING STRONG SPOTLIGHTS
OFF PANS OF WATER. SAYS HE GOT THE IDEA
FROM BEING IN SWIMMING POOL AT NIGHT
(CAN, OF COURSE, GIVE THIS SUGGESTION TO
EITHER THE DESIGNER OR THE PRODUCER-
DIRECTOR.)

Conference over, the artist
starts to work on the sea
life models, using books
which Barbara has provided

Scene in producer-director's
office with transition to
storage area

STUDYING PHOTOGRAPHS FROM AN OCEANOGRAPHIC
EXPEDITION AND FROM THE BOOKS WHICH
BARBARA HAS READ, WITH AN IDEA OF PORTRAYING
THE CONTINENTAL SHELF, THE VARIOUS
LEVELS, AND THE LOOK OF THE OCEAN FLOOR...
THE PRODUCER-DIRECTOR REMEMBERS A CAMOUFLAGE
NET USED IN SOME PAST PRODUCTION...
AND SINCE STORED AND FORGOTTEN.

Set Set preparation in studio
Set preparation in studio

DRAPING OF CAMOUFLAGE NET...BY ARTIST
(SET DESIGNER)...WHO ADDS PAPER CUT-
OUTS OF DIFFERENT TYPES OF GROWTH...
ARRANGES SEA MODELS...COVERS FLOOR WITH
NET.

Perhaps production conference
over coffee in lounge or
production office...with A.D. OCEANOGRAPHY IS A NEW TYPE OF SCIENCE TO
or other members of production crew.

DECISION TO WEAR DIVING SUIT. SINCE
MOST CHILDREN, WANTED TO SHOW THAT THIS
KIND OF SCIENTIST DOESN'T NECESSARILY
SPEND ALL OF HIS TIME IN A BOAT OR
LABORATORY. ACUTALLY SOMETIMES GOES
INTO THE OCEAN. THEY PETITIONED THE
OCEANOGRAPHER FOR DIVING EQUIPMENT.
BARBARA RELUCTANT TO WEAR...BUT FINALLY
AGREED.

Or (simpler) this can take
place in studio while set
preparation in progress...
with cut-away to office...
turn back to studio

VIDEO

AUDIO

Studio scene: Light and set technicians at work. Shots of light and set plots. Arranging water and lights effect.

Into extended start-stop rehearsal

Control room and studio shots...

Ready for production.
Shift attention to monitor.
We see the lesson itself on screen. Transition to screen in classroom.
Reaction shots of students and classroom teacher...as lesson s on screen progresses.

When lesson and classroom situation established...pull back...Narrator enters screen in foreground...one side of frame...so does not entirely block classroom scene in bg, Narrator is looking at a

ADAPTATION OF EQUIPMENT TO SITUATION. BECAUSE OF DIFFICULTY IN DONNING SUIT, USED A SUIT TOO BIG. WORE PANTS, BOOTS, FLIPPERS...BUT BLACK TURTLE NECKED SWEATER IN PLACE OF RUBBERIZED COAT, BECAUSE IT WOULD HAVE BEEN UNBEARABLE UNDER STUDIO LIGHTS. COULDN'T WEAR HOOD FOR SAME REASON.

PRODUCER-DIRECTOR SUPERVISING PRODUCTION PREPARATIONS. BLOCKING ACTION. CONFERRING WITH PRODUCTION CREW, CAMERAMEN, ON-SCREEN TEACHER.

EMPHASIS HERE ON PACING...COMMUNICATION... MAKING POINTS EFFECTIVELY...CAREFUL ATTENTION TO VOCABULARY. BACK UP. START OVER. COORDINATION OF PRESENTATIONAL MATERIALS...TALKING BACK AND FORTH.

DEMONSTRATE HOW VISUAL MATERIALS ARE USED AND THE TECHNIQUES FOR HANDLING AND PRESENTATION.

VIDEO

AUDIO

piece of chain in his hand.

(NARRATOR) Quite a chain, isn't it?

This chain of events which leads from classroom to television...from an existing need to the good product carefully and thoughtfully prepared to answer that need.

And back again.

Narrator forms a circle with the chain. Camera moves in to show classroom teacher, pupils, and on-screen teacher framed inside the chain circle.

Yes...back again...for the chain makes a full circle...linking the teacher on screen with this classroom teacher... and other teachers in other classrooms... in a vital bond of cooperation...constant and continuing cooperation...toward improved learning!

Run credits over scene in chain circle

QUALITIES DESIRABLE IN TELEVISION TEACHER

(not in order of importance)

1. Competence in subject matter area
2. Warm, pleasing personality
3. Dignified and relaxed manner
4. Creative and imaginative mind
5. Cooperativeness, ability to work well with others
6. Sense of humor
7. Confidence in the medium of television
8. Confidence in presentation of subject matter
9. Experience in classroom teaching
10. Ability to take criticism
11. Ability to think and plan visually
12. Ability to plan and organize well
13. Ability to speak well in both planned and impromptu situations
14. Ability to communicate and stimulate
15. Pleasant speaking voice and manner
16. Absence of annoying personal mannerisms
17. Pleasing appearance on camera

Handwritten notes:
Personality 2, 3, 4, 5, 6, 10, 15, 16
Subject-Matter Skills 11, 8, 9
Communication Skills 7, 11, 12, 13, 14, 17

T R E A T M E N T

JOINT VENTURE TOWARD LEARNING

(A series of kinescopes to be
used with DEMONSTRATION MA-
TERIALS OF CLASSROOM UTILIZA-
TION OF EDUCATIONAL BROADCASTS)

KIT NO. 3

Title of
Kinescope

"BEFORE THE FACT"

(Preparing the Educational (Instructional) Program)

UTILIZATION PROJECT

National Association of Educational
Broadcasters, under a grant from
Department of Health, Education, and
Welfare, Office of Education

Submitted to: Clair R. Tettamer, Sr.
Project Director

by: Marye D. Benjamin
Writer

We open with an excerpt of the telecast in which the science teacher in a diving suit, presenting the lesson from a studio set which looks like the ocean floor, is talking about life in the ocean. Having discussed the four areas of oceanography... she has discussed what a diver would wear to go beneath the sea... and why...and what he would see, once there. The various levels of the ocean are described and demonstrated on the set...which has been planned to illuminate this...and the food chain of the living creatures in the shallows has been briefly discussed.

Now the teacher has arrived at the food habits of the blue whale, which skips all the steps in the food chain to eat the plankton on top. The students are shown some of these as they look through a microscope...as examples of microscopic plants and animals.

We should get some reaction shots of the children viewing the lesson...to show fascinated preoccupation with what is going on on the screen.

As the lesson progresses, with the teacher showing pictures of horrendous fish with horrible teeth dredged up from the deep by an oceanographic expedition, and asking "Why do you suppose these fish have these teeth? Do you suppose there is a scarcity of food at these tremendous depths?"...we fade out the sound and the Narrator asks:

NARRATOR: Do you know who this is? Can you even guess?

This is a fourth grade teacher who is fathoms deep in a television studio at The University

of Texas. When the studio door is opened, no water will flow out, because there is no water here...just as there is no water in the ordinary classroom. But the children in the classroom are scarcely aware of being high and dry on land, because instructional television has spirited them away from the classroom, into the measureless and unknown ocean.

This lesson was planned to do just that...to help the pupils develop an awareness of the vastness of the ocean and its unknown qualities and quantities. Rather than cram her lesson full of facts, the teacher took the broad view.

BARBARA I wanted the children to FEEL the ocean, to experience it as a place of great mystery...so they would never in their lives again think of it as "just water."

NARRATOR It's a long way to the ocean floor, but it's an even longer way back to the beginnings of this program. And numerous, almost, as the fish in the sea...are the people who shared in its preparation.

Here is the way they look on paper...

WE SEE THE COMMITTEE STRUCTURE FOR
INSTRUCTIONAL BROADCASTS OF KLRN

NARRATOR: And here is the way they might look if we gathered them all together in one spot.

(REPRESENTATION OF COMPARABLE NUMBER OF
MEN AND WOMEN...PHOTO OR DRAWING)

I say "might look" because they are never gathered together all in one spot.

They work in their special groups...doing their special jobs...some in office buildings in San Antonio...

(ILLUSTRATION)

Some in school buildings in San Marcos or New Braunfels...

(ILLUSTRATION)

Some in the Radio/Television Building on The University of Texas campus...

(ILLUSTRATION)

Just as the fish we saw developed specialized features in answer to their need for sustenance, so an instructional television program must develop specialized resources in answer to its need for policies to direct it, for content to shape it, for teacher selection to give it interest and validity, for production to give it impact and vitality, for utilization to give it value, and for evaluation to give it guidelines.

NARRATOR: (AS WE SEE THE TRANSMITTER TOWER OF KLRN...
THEN FOLLOW IT DOWN FOR A LOOK AT THE COUNTRY
AROUND IT)

This transmitter tower rises from a point approximately mid way between San Antonio and Austin... but the programs which it transmits arise from the needs of the schools in this Central Texas area...where 26 counties of the viewing area share one and one-fourth million people and 300,000 pupils in school.

The need is for the improved instruction of these pupils in certain areas at certain levels in certain schools.

Though the need was felt, it had to be stipulated... and this was a matter of many meetings...over many months.

In the case of KLRN...meetings with the schools began about two years before the station went on the air.

The question was: What is the best possible televised curriculum? (WE SEE THE QUESTION ON CARD)

The answer was sought by a letter of invitation...

(WE GO THROUGH TO A LETTER ON A DESK...)

IT IS ADDRESSED TO ONE OF THE ADMINISTRATORS

IN ONE OF THE PARTICIPATING SCHOOL SYSTEMS)
to the administrators of more than 100 independent
school districts and an almost equal number of
private schools.

(MAN'S HANDS OPEN LETTER AND WE SEE THE
SIGNATURE)

Signed by Lee Wilborn, assistant commissioner for
instruction, Texas Education Agency, who served as
chairman of the KLRN Sub-Committee on Program and
Policy...this letter brought together representatives
from 17 schools systems...

(WE DISSOLVE THROUGH TO LEE WILBORN, CHAIRING
A MEETING OF THESE REPRESENTATIVES)
to discuss policies and programs for a television
project which would involve both elementary and
secondary schools. A number of meetings later...

(WE RUN THROUGH MONTAGE OF MEETINGS,
WITH ESSENTIALLY THE SAME PEOPLE EACH TIME)
the Committee chose the courses to be enhanced
through television...

(WE NEED TO GET UP CLOSE ON THE SCRATCH
PAD OF ONE OF THE PARTICIPATING MEN AND THERE,
AMONG DOODLES, READ THE NAMES OF THE COURSES
CHOSEN...AS NARRATOR SAYS:

NARRATOR: Primary Spanish
American Heritage
World Geography
Fine Arts
Health and Physical Education
Primary Science
Science - Grade 6
Science - Grade 5
Science - Grade 4

(WE MAKE A TRANSITION FROM THIS "SCIENCE IN GRADE 4"
TO "SCIENCE IN GRADE 4" ON THE BLACKBOARD AT A
CONTENT-PLANNING MEETING)

When the subject matter areas had been determined,
KLRN asked participating school systems to send
qualified representatives to sit in on content
planning sessions for each subject area. This
gave way to

(TRANSITION TO NEW MEETING)

a teachers' workshop at The University of Texas...
where approximately 200 classroom teachers formed
groups to discuss and plan the content of television
programs for the following year.

The procedure for the selection of television teachers
was lengthy and scrupulous...

(WE CAN GO TO PULL STRIP HERE, AS EACH LITTLE

CARTOON TEACHER CHARACTER SLIDES PAST...PEERING
OUT A SLOT OVER WHICH IS LETTERED THE QUALITY
FOR WHICH SHE IS BEING TESTED.)

Briefly, the superintendents agreed on 17 qualities
to look for in the ideal television teacher, and set
up the machinery for recommending candidates to the
KLRN staff.

WE FOLLOW OUR TEACHER FIGURE DOWN THE WAY...
FINDING HER...BY ELECTRONIC HAPPENSTANCE...
IN THE TV STUDIO ..AS NARRATOR IS SAYING:

The recommended teachers were given TV auditions
under studio conditions which were recorded on
video tape and later reviewed by a panel of judges.

WE HAVE MOVED INTO THE STUDIO...WHERE A VERY GREEN
AND NERVOUS BARBARA IS TRYING OUT HER FIRST LESSON
IN A STUDIO. WE GO IN CLOSE ON SOME POINT OF THE
STUDIO LESSON...AND COME OUT FROM THE RECEIVER IN
THE CONFERENCE ROOM TO SEE THE JUDGES IN JUDGMENT
ASSEMBLED. WE WATCH THEM WATCHING BARBARA...AND
THEN WE WATCH HER BEING AWARE OF THEM. THE CAMERA
LOOKS OVER THE SHOULDER OF A JUDGE WHO IS SCORING...
TO SEE THAT HE HAS GIVEN BARBARA 15 OUT OF 17
POINTS ON HER SCORE. WE CAN MAKE A TRANSITION FROM
A CHECK MARK ON HIS PAD TO A CHECK MARK ON A PROP
LIST WHICH THE PRODUCER IS HOLDING...AS WE MOVE DOWN

TIME A BIT TO FIND BARBARA AND HER PRODUCER DISCUSSING PLANS FOR THE OCEANOGRAPHY PROGRAM.

We need to tie in the study guide here...and then move on to the planning of this particular program.

Make the point that from all this advance planning, the topic naturally is known in advance. Week prior to the broadcast, the Producer - Director meets with the teacher to plan the program in detail.

In this case the Producer-Director is a man with a background which includes teaching Science for the 6th and 8th grades in the public schools...two years of commercial television experience...and one year in educational television. He has a Master's degree in Public School Administration...Bachelor's degree in Education.

Barbara's first suggestion was that this show be done with a little aquarium, with as much in it as possible to represent what was in the ocean. The P.D. argued that the glass surrounding it and the water in it would make it impossible to shoot this without too much light glare, and they "hassled" over this for quite a time...until it struck them both almost simultaneously that if they wanted to show the bottom of the ocean...since we have a good-sized studio...with a neutral background...they could arrange the bottom of the ocean there.

They set out to make the studio look like the ocean floor.

The first step was to explore how to do this. They immediately went to the Art Department and talked to the artist there...asking if she could make representative models of seelife. They wanted to make it representative of all of the depths of the ocean.. by showing that certain animals stayed close to the top...some relatively close to the middle...and some dwell on the bottom. They felt that they'd like to make it as realistic as possible.

It helps for the producer, director, and television teacher to familiarize themselves with what is on hand in the studio or in the community. The Director knew that the Art Department Director had a camouflage net which had been around the studio for months. This they decided to drape...starting from as high as they could... in an angle down to the bottom. They wanted this to look like the Continental Shelf...to give some perspective.. and it was big enough to cover the floor, also, so looked like seaweed or rock. Because this was all in one piece, the texture of the sides and floor were consistent.

To this shelf the artist added paper cut-outs of different types of growth...plant life..coral. She took almost all of these from books. Used science books...textbooks...representative of the whole ocean floor. The planners tried to give the whole thing some depth by moving certain animals out away from the wall. They moved the Continental Shelf out a few feet from the wall also...and put it way off to the left to give the effect of the drop-off. The main part of the studio was the deepest part of the ocean.

As the teacher thought that Oceanography was a new kind of science for most of the children, she wanted specifically to indicate that this type of scientist didn't necessarily spend all of his time in a boat or in a laboratory with his work. Sometimes he actually goes down into the ocean. It was discovered in the course of discussing plans for the program that the In-School Coordinator lived next door to an Oceanographer...the Director of the Defense Research Lab Underwater Sound. This man lent a number of books for research, and made an appointment for the teacher to talk to another oceanographer who is getting a master's degree in geologic oceanography, working out of A & M. This second source produced more books and talked to the teacher at some length about the areas of oceanography.

TEACHER: I took notes and got a lot of information without even trying to sort out what I wanted to teach. We were agreed that almost any area of biologic oceanography would be most interesting to fourth graders.

At this point the Director gave her a full tour of the Defense Research Laboratory's Underwater Sound activities. The DRL also lent her complete diving equipment, which she wore with considerable reluctance. The suit was heavily insulated and difficult to get on. Impossible by one's self. She had to powder all over.. get a suit too big for easier access...and wore the pants, boots, and flippers...but, because of the studio heat, wore a turtle necked sweater instead of the suit top. Under the lights she would have fainted in the top or in the hood.

FILM TREATMENT
REVISION FOLLOWING SEPTEMBER
MEETING OF PROJECT COMMITTEE

October 20, 1963

SERIES TITLE: "UTILIZING TELEVISION IN THE CLASSROOM"

THIS FILM: KIT NO. 3

"LESSONS LINKED TO NEED (How Television Prepares
for the Classroom)"

Writer: (Mrs.) Marye D. Benjamin

Project Title: A Pilot Series of Six Kits of Filmed and
Published Materials Illustrating Proper Teacher
Utilization of Broadcast Materials

Project Director: Dr. Clair R. Tetterer

The dissemination activities reported herein
performed pursuant to a contract with the
United States Office of Education.

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KIT NO. 3: "LESSONS LINKED TO NEED (How Television Prepares for the Classroom)"

GENERAL STATEMENT OF THE FILM:

Two vital prerequisites for effective utilization of television in the classroom are (1) a real and existing classroom need and (2) television lessons carefully and thoughtfully prepared to answer that need. This film traces the soundly-forged chain of events in the preparation of television lessons linked to classroom need, a chain which links also the classroom teacher and the television teacher into a cooperative team, working together toward shared and mutually-understood goals.

The film reflects the dimensions of preparation, the number of people involved, the time, energy, care, and thought which they contribute to insure that the television lesson will be a good product, of real value in the learning process, capable of performing a significant service to teachers and students. The film reflects the bases for curriculum decisions involving the use of television in the classroom... the processes through which ideas are developed, evaluated, and refined.

As a specific lesson on oceanography is prepared for the fourth grade, the viewer follows the conscientious planning essential to quality of content and meaningful sequence of subject areas. The viewer is present also throughout the creative unfolding of a presentational idea, and visits the resulting imaginative studio production of unusual flair and impact.

OUTLINE OF CONTENT:

- I. INTRODUCTION: The chain of events which begins and ends in the classroom, which represents steps in the preparation of a television lesson, which joins the members of the teaching team (classroom teacher and television teacher.)
- II. ON-SCREEN : Excerpt from the television lesson (fourth-grade science teacher presenting a lesson on "Oceans: Dividers of the Continents")
 - A. Teacher on ocean floor discussing four areas of oceanography
 - B. Teacher in diving suit indicating what diver would wear to go beneath the sea...and why...and pointing out what he would see, once there.
 - C. Teacher describing and pointing out the various levels of the ocean
 - D. Teacher discussing food chain of living creatures at

OUTLINE OF CONTENT (CONTINUED) ~ Page 2

- D. Teacher discussing food chain of living creatures at various levels
 - E. Teacher discussing food habits of blue whale and demonstrating with microscope the microscopic plants and animals which form plankton
 - F. Teacher introducing depth-oriented fish dredged up by oceanographic expedition and discussing their environmental features
- III. Studio excerpt from the same lesson
- A. Teacher not really on the ocean floor
 - B. An illusion made possible through unique resources of television
 - C. Objectives of such an illusion
- IV. How this lesson came into being
- A. Existence of a real need in the classroom
 - B. Recognition and definition of the need
 - 1. Teachers express individual needs
 - 2. Areas of greatest common need emerge
 - 3. Curriculum decisions are made
 - a. Based on greatest common need
 - b. Stipulating how television can make its most valuable contribution to a particular school system under particular circumstances.
 - 4. Design indicated for greatest usefulness (in this instance)
 - a. Fourth grade science
 - b. Designed as a major resource
 - c. Offering superior presentational materials
 - d. In areas of common experience
 - e. To meet general needs

C. Development of ideas (What to teach? How? When?
In what order?)

1. Science Advisory Committee

a. Nature of its duties

b. Identity of its members

2. Working core of Science Advisory Committee

a. Exploration of resources

b. Assembling and coordinating of resource materials

c. Design of basic plan (subject areas, sequence,
objectives, length of lessons, etc.)

D. Evaluation of ideas

1. Is scope justified?

2. Is sequence logical?

3. Is length desirable?

4. Does plan satisfy stipulations of curriculum planners?

5. Is plan compatible with school program, texts,
ability levels?

6. Does plan allow scope for television's unique
contributions?

E. Refinement of ideas

1. Contributions of classroom teachers to specific
lesson plans

2. Choice of on-screen teacher

3. Preparation of Teacher's Guide

a. Product of idea development, idea evaluation,
idea refinement

b. What teacher should be able to get from
Teacher's Guide

c. Instrument of understanding and cooperation for
classroom teacher and television teacher

d. Today's lesson as it appears in Teacher's Guide

F. Preparation for television production

1. Television teacher, using Guide, explores resources and prepares comprehensive content outline, based on decision regarding content scope and approach
2. Television teacher and producer-director confer on presentational plans
 - a. Problems of presentation
 - b. Decision to construct "ocean world" in the studio
3. Contributions of artist and set designer
4. Set preparations in studio
5. Costuming of teacher as a diver (adaptation of costume and equipment to studio situation)
6. Production preparations (lights, props, special effects, blocking of action, camera angles, conferences with production crew members)
7. Start-stop rehearsal (emphasis on pacing...communication...making points effectively...attention to vocabulary...coordination of presentational materials)
8. Beginning of production: opening excerpt from lesson
 - a. As seen on the control room monitor
 - b. As seen in the classroom (student and teacher reaction)

V. CONCLUSION: The chain of events linking television lessons to classroom need makes a full circle, as classroom teachers and the television teacher work together in constant and continuing cooperation toward improved learning.

VIDEO

AUDIO

On screen in limbo a large chain arranged in a kind of u-shape...the center links large and clear in center foreground...the ends extending away...beyond visibility...in the background

(MUSIC OR SOUND TO ESTABLISH MOOD AND VISUAL MOTIF)

As the Narrator speaks, camera begins to move toward bg and the distant ends of the chain... with the light level extending to reveal more links as we go...

(NARRATOR) This is a chain.

Though carefully forged of many links...

it begins and ends in the same place.

We see the ends of the chain terminating in a classroom with one end pointing to the classroom teacher and students, and the other end pointing to the television receiver. (Teacher and pupils are watching a lesson on the television screen)

A classroom.

For it symbolizes the chain of events leading from teacher and student needs to the product designed to meet such needs.

May emphasize separate links by subtle gleam of light reflection

Link by painstaking link...it represents steps in the preparation of a television lesson.

And you will find also that it joins two closely-knit members of a team...

Camera emphasis on classroom teacher

This classroom teacher...

VIDEO

AUDIO

Close view of lesson on screen. (Sight only)
Lesson proceeds as Narrator speaks (Voice over)

And this on-screen television teacher...

Oh, yes! This is a teacher, too! A fourth-grade science teacher...presenting a lesson on: "Oceans: Dividers of the Continents."

It isn't often you find a teacher at the bottom of the ocean. Let's join her and see what's going on...

SOUND UP ON LESSON

Graphic demonstrating areas

TEACHER ON SCREEN IS DISCUSSING THE FOUR AREAS OF OCEANOGRAPHY.

SHE DISCUSSES BRIEFLY WHAT A DIVER WOULD WEAR TO GO BENEATH THE SEA...AND WHY... AND WHAT HE WOULD SEE, ONCE THERE.

Demonstration of the levels on screen

SHE DESCRIBES THE VARIOUS LEVELS OF THE OCEAN...

AND DISCUSSES THE FOOD CHAIN OF THE LIVING CREATURES AT THE VARIOUS LEVELS.

Graphic view of the blue whale

SHE DISCUSSES THE BLUE WHALE...THE OCEAN'S MAVERICK...WHICH SKIPS ALL THE STEPS IN THE FOOD CHAIN TO EAT THE PLANKTON ON TOP OF THE OCEAN. REFERRING TO THE MICROSCOPIC PLANTS AND ANIMALS THAT MAKE UP THE PLANKTON, THE TEACHER SHOWS SOME OF THESE AS THEY LOOK WHEN SEEN THROUGH A MICROSCOPE.

VIDEO

Reaction shots of children in classroom reveal fascinated preoccupation with what is taking place on screen

We go through the lesson on the television screen and into the studio...where the camera lets us see all the mechanics of production as the teacher continues with her lesson. We see the lights, the cameras, the crew at work, the "behind-the-scenes" view of special props and effects.. with cuts to the control room, the monitors, the director, A. D., and sound technician at work

AUDIO

THE TEACHER SHOWS PICTURES OF HORRENDOUS FISH WITH HORRIBLE TEETH...DREDGED UP FROM THE DEEP BY AN OCEANOGRAPHIC EXPEDITION...AND ASKS:

(TEACHER) Why do you suppose these fish have such teeth? Do you suppose there is a scarcity of food at these tremendous depths?"

FADE OUT SOUND OF LESSON FOR NARRATOR, WHO COMES IN, VOICE OVER:

(NARRATOR) We might be concerned for the safety of our Science teacher...Grade Four...except that she is not really fathoms deep on the ocean floor. She is high and dry in a second-floor television studio at The University of Texas.

There are no deeps. There are no shallows. Only an illusion...made possible through the unique resources of television...designed to spirit students away from their land-locked classroom...into the measureless and mysterious ocean...there to feel its vastness...to sense its unknown qualities

VIDEO

AUDIO

(NARRATOR) and quantities.

Narrator on screen in foreground as television production continues in background.

How did this come about? What initiated the bond between this studio teacher... engrossed in imaginative production of a television lesson...and the classroom teacher who will utilize that lesson?

Narrator holds up a large link in which we see the word: "Need"

The first link was forged in the classroom...by a real and existing need. Without such need, there can be no effective utilization of television. And the only valid answer to the question: "What can television do for me...for my classroom...for my school?"...is contained in another question: "What needs to be done?"

The next link, then, in our chain of events...leading from classroom need to a television lesson which can be of real value and perform a significant service...is to recognize and define the need which exists...

VIDEO

AUDIO

Narrator holds up another
large link in which we
see the words

"Need Defined"

Camera moves in close on
link. The words disappear,
and we see Teacher 1
framed in the link

(TEACHER 1) That's not hard to do in
my case. I majored in history, but I
teach science in the fourth grade. And
sometimes I get just desperate. The
only science I ever had was one year
in high school and one year in college.
But everybody keeps hammering away:
"Teach more science. Teach more science.
Go into greater depth." And they expect
me to be a regular crackerjack. I'm no
specialist. I need help!

Teacher 2 replaces
Teacher 1 in the link

(TEACHER 2) I know my field, all right...
but I've got three times too many stu-
dents...with very limited lab space...
and no equipment worthy of the name. We
could certainly use some outstanding
demonstrations...well-organized and
presented...so all my students could
actually SEE the kind of equipment we

VIDEO

Teacher 3 replaces
Teacher 2 in the link

Teacher 3 and link fade
out, leaving limbo back-
ground

Hazy, semi-defined patterns
begin to form in the bg
and move to foreground

AUDIO

(TEACHER 2) just TALK about...and see
it being used in the proper way!

(TEACHER 3) I do a pretty good job,
I guess, as far as it goes. It just
doesn't go far enough. There's so much
happening so fast. I can't catch up...
much less keep up. If I just had some
way to see other teachers teach...to
get at new and unusual resources...to
hear what research people have to say...
to get up-to-date materials on recent
developments. Then maybe I could get
out of my rut and do an up-to-the-
minute job!

(NARRATOR) (VO) As needs arise...and
teachers express those needs...there
begin to emerge areas of greatest
common need...

These suggest to curriculum planners the
nature and scope of television's
potential service to their schools.

VIDEOAUDIO

As patterns approach foreground, they take definite shape, forming the words:

"Fourth grade science"

And then the words:

"Major resource"

Then:

"Superior presentation"

Then:

"Common experience"

Then:

"General needs"

Transition to Narrator on screen

(NARRATOR) And curriculum decisions are made...stipulating how television can make its most valuable contribution..

to a particular school system...under particular circumstances.

As prelude to our lesson from the ocean

floor, for instance, it was decided to use television in fourth grade science...tele

vision designed as a major resource...offering superior presentational materials.

in areas of common experience...to meet general needs.

In the school situations represented... that seemed to be the design indicated for greatest usefulness.

But what form would the design take?

Such a general curriculum decision is a far cry from the finished television lesson. There are more links to be forged in our chain...

VIDEO

AUDIO

Narrator holds up chain...
Camera comes in close to
permit us to read words in
three center links:

"Idea development"

"Idea evaluation"

"Refinement of idea"

Camera moves in slowly on
first link...dissolve through
this link to animated sequence.

Can use frame of link for a
kind of shadowbox frame.

(NARRATOR) What is to be taught and how?
When is it to be taught...and
in what order?

Who will teach it and why?

What will each lesson be like?

And how will the classroom
teacher know what it is

like?

In a way we can liken our process here
to an oceanographic research expedition.

Visible within the frame
are stretching reaches of
ocean

Out of an "ocean-of-possibilities",

Camera moves across expanse
of ocean to far horizon
and gradually approaches
shoreline in bg

we must locate and identify specific
but representative specimens...lessons
which are contained and concrete...

but which give us clues to and an
awareness of the infinitely broader back-
ground from which they come.

Who is to do this?

On the shore we see a large
body of advisors

Well...on shore we have a sizeable group
of knowledgeable people...to help with
the plans and preparations for this
important undertaking. These, perhaps,

VIDEO

AUDIO

(NARRATOR) are the members of a Science Advisory Committee...curriculum directors...science supervisors...science teachers...principals...a representative from the State Board of Education...members of the television staff...

But they cannot all get in the boat.

Boat moves into frame foreground...with a handful of people aboard

On the expedition proper will go a handful of people...a working core of the Committee...those with the urge and ability to take hold of a project like this and to see it through. It is on

Boat continues slowly across screen...while people watch from shore in background...as Boat moves, people on shore left behind, camera panning with Boat

this core of people that the television staff will depend to track down and organize the ideas leading to useful and usable television lessons.

Boat passes one by one floating buoys...bearing legends which describe different resources:

These will explore many areas... delve in many places... dive deep into varied resources...

"College teachers - science and education"

They will confer with college teachers

"Hobbyists"

of science and education...

"Classroom teachers"

with hobbyists...and classroom teachers.

VIDEO

AUDIO

"Surveys"

(NARRATOR) They will check surveys...

"Curriculum people"

consult curriculum people...

"Government sources"

investigate government sources...

"Industry"

see what industry has to offer...

"Special interest groups"

mine the riches of special interest

groups...the Audubon Society, the

Each time boat passes a buoy,
a single diver from the boat
is lowered over the side in
that area...

Historical Society...where special
materials abound...

When all on board have gone
over the side...scene in
link changes from ocean sur-
face to ocean depth. Ani-
mated divers (Committee
core members) one by one
enter screen from the top.
By special animation ef-
fect swirling around and
past them are topics,
questions, or possibilities
for the science lessons
content and presentation,
divers are looking, searching,
collecting

Into the uncharted realms of content,
sequence, and presentation they
go...examining, questioning, checking,
exploring, considering...gathering
ideas...collecting topics...alert to
basic principles and logical sequences
of thought and approach...

Scene changes again in link,
to reveal our brave little
band of explorers (trophies
filed high in the stern)
approaching the shore on the
last leg of their journey.

And then back to shore...with the finite
trophies they have dredged up from the
deep...

there to spread their catch before the
eyes of their fellow advisers...members
of the Committee who will now evaluate

VIDEOAUDIO

Scene changes to show members of the expedition spreading their net on the beach...before the onlookers. Camera in to see, in the spread net, several topics and lesson objectives in sequence.

(NARRATOR) the fruits of the expedition.

(VOICES OF ANIMATED COMMITTEE MEMBERS)

Why did you give so many programs to the physical sciences?

Why have you structured the sequence this way?

Why is there so little about conservation?

Why 23 minutes for each program? Who decided the length? Is this the best length?

Why are you presenting only one telecast objective in each lesson?

How does this fit in with the school program?

Is the sequence correlated with school-adopted texts?

How does this one lesson fit all ability levels?

Are these the areas most desirable as common experiences?

Will they meet general needs?

Have they been chosen with an eye to the use of superior presentational

VIDEO

AUDIO

(VOICES CONTINUED) materials?

Scene in link shadowbox changes...to reveal teachers (animated) working in a laboratory situation.

(NARRATOR) Then to the laboratory...

Teachers seem to be comparing, cataloguing, scrutinizing individual items

where results of this expedition are checked against other findings...to see where they fit and what significant contributions they make. Do they dovetail with the classroom experience of teachers...the kinds of problems they face...the approaches they have found effective...the related activities which they feel would be desirable? While classroom teachers consider these aspects...

Scene changes to reveal a few members of selection group working with lab distillation apparatus

Other refinements in the process are under way. Those responsible for selection of the on-camera teacher have a complex and arduous assignment, to isolate the essence of good presentational teaching.

VIDEO

AUDIO

From containers labeled

"Personality"
"Subject matter skills"
"Communication Skills"

They prepare a compound which, when heated, vaporizes, leaving a residue of...our on-screen teacher!

Scene in link changes to several animated people engrossed in writing. Long sheets might hand down over the edge of the table, headed (upside down) "Teacher's Guide".

On screen in the link's frame we see, close up, a copy of the teacher's guide which contains our lesson on oceans. As the Narrator talks, the pages turn, enabling us to see something of the organization of the contents.

(NARRATOR) From the compounded personality, subject matter skills, and communication skills of many auditioning applicants...they will "distill" the teacher who seems most effectively to combine these attributes.

Meanwhile the findings of the "expedition"...evaluated and refined...are published...in the Teacher's Guide...an essential unit in the chain which links television lesson to classroom need.

By the time this Teacher's Guide is put into the classroom teacher's hands... 75 to 100 people will have contributed much thought, effort, and energy...plus hundreds of hours...to its planning.

From such a Guide, you, as a teacher, should be able to get....

VIDEO

AUDIO

HE ENUMERATES CONTENT:

DEVELOPMENT AND ORGANIZATION OF
WHOLE INTERMEDIATE PROGRAM

PLACE OF THE INDIVIDUAL LESSON IN
THAT SEQUENCE

NATURE OF THE INDIVIDUAL LESSON,
ITS CONCEPTS AND OBJECTIVES

NEW VOCABULARY (PERHAPS BASIC AND
ADVANCED)

RELATED ACTIVITIES

HE GIVES AS AN EXAMPLE THE GUIDE'S
OFFERING FOR:

On screen we get a closeup
view of this specific lesson
on oceans

LESSON TWENTY-FIVE: OCEANS: DIVIDERS
OF THE CONTINENTS

After viewing the topic as a
whole...to see the objective,
the vocabulary, the related
activities...

We come in on the "O" in the
word "Oceans"...

Lap dissolve through the "O" (BARBARA) (VO) (READING FROM THE OUTLINE)
to the shape of the sea as a
narrow river around Europe and For centuries men have been fascinated
Asia...

by the sea...from the days when it was
believed the sea was a narrow river
around their land-world...a river which
just stopped...bringing death to any who
ventured out that far...to our own day...
when slowly we are learning that the
vast waters which separate our continents

VIDEO

AUDIO

(BARBARA) are a world in themselves.

Camera is pulling back from the "River of Sea" to reveal it as an illustration in a book...which the producer-director is holding.

A deep, dark, mysterious world which does not welcome men to share its secrets.

What problems do you think men have had in exploring the seas?

BARBARA SAYS SHE THOUGHT THAT WHILE SHE WAS SAYING THIS...THE PUPILS MIGHT BE SEEING THE ILLUSTRATION IN THAT BOOK.

As scene opens to let us see Barbara, the producer-director, at his desk, closes the book, and addresses the viewers.

(PRODUCER-DIRECTOR)

Transition to producer-director only

HE EXPLAINS THAT HE AND THE ON-CAMERA TEACHER (WHOSE VOICE WE HEARD) ARE PLANNING THE TELEVISION LESSON. THIS IS A WEEK PRIOR TO THE LIVE BROADCAST (WHICH WILL BE VIDEOTAPED AS IT IS PRESENTED, FOR PLAYBACK AT OTHER TIMES)... AND THEY HAVE MET TO WORK OUT COMPREHENSIVE CONTENT OUTLINE WHICH THE ON-CAMERA TEACHER HAS PREPARED. DURING THE PAST THREE WEEKS, HE EXPLAINS, TO PREPARE THIS OUTLINE, BARBARA HERSELF HAS DONE A CONSIDERABLE AMOUNT OF OCEAN EXPLORING... FROM THE VANTAGE POINT OF DRY LAND.

THE PRODUCER DIRECTOR DESCRIBES BARBARA'S EXPLORATION AND RESEARCH ACTIVITIES

We see, as the Narrator describes these activities, a montage of brief clips, picturing Barbara's preparation of this material.

VIDEOAUDIO

- (1) Conferred with Director of Defense Research Lab - underwater sound...who referred her to a man getting his master's degree in geologic oceanography...and gave her books to read.
- (2) Conferred with Oceanographer...who gave her more books and talked to her at length about areas of oceanography. Barbara took notes... to get maximum information...without yet trying to organize... Decided that area of biologic oceanography would be most interesting to fourth graders.
- (3) Director of Defense Research Lab-underwater sound and oceanographer took her on tour of the underwater sound lab.
- (4) Read about ten books. Decided to eschew fact-crammed presentation in favor of developing an awareness of the vastness of the ocean and an awareness of how little man knows...how much is yet to be learned. Took broad view...not just water...not just what you see on the surface... not just one great flat plan underneath...but a place of shallows and deeps...of great mystery. A whole world in itself.

On words "A whole world in itself"...

Dissolve to the globe on the producer-director's desk...and come out to full scene...

Barbara is seated by the desk.

BARBARA IS SAYING THAT AFTER THEY'VE USED A GRAPH AND THIS GLOBE TO INDICATE THE GREAT SIZE OF THE OCEAN...AND TO SHOW THE SARGASSO SEA...WHICH IS AS LARGE AS THE UNITED STATES...THEY NEED TO TALK ABOUT ITS GREAT DEPTH AS ANOTHER PROBLEM OF EXPLORATION.

VIDEOAUDIO

HOW TO DO THIS?

BARBARA SUGGESTS THAT THEY MAKE A TRANSITION FROM THE GLOBE TO A LITTLE ROUND AQUARIUM...INTO WHICH THEY WOULD PUT AS MUCH AS POSSIBLE TO REPRESENT WHAT WAS BENEATH THE OCEAN.

THE PRODUCER-DIRECTOR ARGUES THAT IT'S TOO SMALL TO CONTAIN MUCH...PLUS THE PROBLEM OF SHOOTING EFFECTIVELY WITH ALL THE LIGHT GLARE ON THE GLASS AND WATER. THEN THEY WILL HAVE THE PROBLEM OF HOW TO PRESENT THE TECHNICAL PROBLEMS ATTENDING OCEAN EXPLORATION.

BARBARA SAYS SHE DOESN'T KNOW HOW TO COPE WITH THIS, UNLESS THEY CAN USE ILLUSTRATIONS SHOWING DIVERS AND OCEANOGRAPHIC EXPEDITIONS SOLVING THESE PROBLEMS.

NEITHER IS SATISFIED WITH THE PRESENTATIONAL IDEAS SO FAR...FEELING THAT THEY FAIL TO CREATE THE PERSPECTIVE AND FEELING THEY'RE AFTER...OF BEING DOWN IN A GREAT, REACHLESS, UNKNOWN WORLD.

AND THAT'S WHERE THE IDEA IS BORN..TO MAKE THEIR OWN BIG OCEAN WORLD IN THE STUDIO!

PRODUCER-DIRECTOR PROVIDES BRIEF TRANSITIONAL NARRATION THROUGH THIS SEQUENCE... BUT MOST OF THE TIME AND ATTENTION IS GIVEN TO THE ACTUAL SCENES, WHICH CAN CARRY THEIR OWN EXPOSITION.

Scene in Art Department

PRODUCER-DIRECTOR AND TELEVISION TEACHER CONFER WITH THE ARTIST AND SET DESIGNER (ONE PERSON FREQUENTLY)...TO SEE IF ARTIST CAN MAKE REPRESENTATIVE MODELS OF SEA LIFE...SOME FROM ALL DEPTHS OF THE OCEAN. TO SHOW THAT CERTAIN ANIMALS STAY CLOSE

VIDEOAUDIO

TO THE TOP...SOME CLOSE TO THE MIDDLE...
SOME ON THE BOTTOM. ALSO TO ILLUSTRATE
THE FOOD CHAIN.

TELEVISION PROGRAM SUPERVISOR, ENTERING
THE ART DEPARTMENT DURING THIS DISCUSSION,
SUGGESTS GETTING A GOOD UNDERWATER
EFFECT BY REFLECTING STRONG SPOTLIGHTS
OFF PANS OF WATER. SAYS HE GOT THE IDEA
FROM BEING IN SWIMMING POOL AT NIGHT
(CAN, OF COURSE, GIVE THIS SUGGESTION TO
EITHER THE DESIGNER OR THE PRODUCER-
DIRECTOR.)

Conference over, the artist
starts to work on the sea
life models, using books
which Barbara has provided

Scene in producer-director's
office with transition to
storage area

STUDYING PHOTOGRAPHS FROM AN OCEANOGRAPHIC
EXPEDITION AND FROM THE BOOKS WHICH
BARBARA HAS READ, WITH AN IDEA OF PORTRAYING
THE CONTINENTAL SHELF, THE VARIOUS
LEVELS, AND THE LOOK OF THE OCEAN FLOOR..
THE PRODUCER-DIRECTOR REMEMBERS A CAMOUFLAGE
NET USED IN SOME PAST PRODUCTION...
AND SINCE STORED AND FORGOTTEN.

Set Set preparation in studio
Set preparation in studio

DRAPIING OF CAMOUFLAGE NET...BY ARTIST
(SET DESIGNER)...WHO ADDS PAPER CUT-
OUTS OF DIFFERENT TYPES OF GROWTH...
ARRANGES SEA MODELS...COVERS FLOOR WITH
NET.

Perhaps production conference
over coffee in lounge or
production office...with A.D. OCEANOGRAPHY IS A NEW TYPE OF SCIENCE TO
or other members of production crew.

DECISION TO WEAR DIVING SUIT. SINCE
MOST CHILDREN, WANTED TO SHOW THAT THIS
KIND OF SCIENTIST DOESN'T NECESSARILY
SPEND ALL OF HIS TIME IN A BOAT OR
LABORATORY. ACUTALLY SOMETIMES GOES
INTO THE OCEAN. THEY PETITIONED THE
OCEANOGRAPHER FOR DIVING EQUIPMENT.
BARBARA RELUCTANT TO WEAR...BUT FINALLY
AGREED.

Or (simpler) this can take
place in studio while set
preparation in progress...
with cut-away to office...
turn back to studio

VIDEOAUDIO

Studio scene: Light and set technicians at work. Shots of light and set plots. Arranging water and lights effect.

Into extended start-stop rehearsal

Control room and studio shots...

Ready for production. Shift attention to monitor. We see the lesson itself on screen. Transition to screen in classroom. Reaction shots of students and classroom teacher...as lesson s on screen progresses.

When lesson and classroom situation established...pull back...Narrator enters screen in foreground...one side of frame...so does not entirely block classroom scene in bg, Narrator is looking at a

ADAPTATION OF EQUIPMENT TO SITUATION. BECAUSE OF DIFFICULTY IN DONNING SUIT, USED A SUIT TOO BIG. WORE PANTS, BOOTS, FLIPPERS...BUT BLACK TURTLE NECKED SWEATER IN PLACE OF RUBBERIZED COAT, BECAUSE IT WOULD HAVE BEEN UNBEARABLE UNDER STUDIO LIGHTS. COULDN'T WEAR HOOD FOR SAME REASON.

PRODUCER-DIRECTOR SUPERVISING PRODUCTION PREPARATIONS. BLOCKING ACTION. CONFERRING WITH PRODUCTION CREW, CAMERAMEN, ON-SCREEN TEACHER.

EMPHASIS HERE ON PACING...COMMUNICATION... MAKING POINTS EFFECTIVELY...CAREFUL ATTENTION TO VOCABULARY. BACK UP. START OVER. COORDINATION OF PRESENTATIONAL MATERIALS...TALKING BACK AND FORTH.

DEMONSTRATE HOW VISUAL MATERIALS ARE USED AND THE TECHNIQUES FOR HANDLING AND PRESENTATION.

VIDEO

AUDIO

piece of chain in his hand.

(NARRATOR) Quite a chain, isn't it?

This chain of events which leads from
classroom to television...from an existing
need to the good product carefully and
thoughtfully prepared to answer that
need.

And back again.

Narrator forms a circle
with the chain. Camera
moves in to show classroom
teacher, pupils, and on-
screen teacher framed in-
side the chain circle.

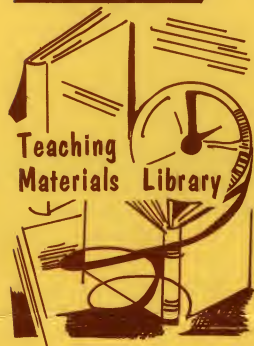
Yes...back again...for the chain makes
a full circle...linking the teacher on
screen with this classroom teacher...
and other teachers in other classrooms...
in a vital bond of cooperation...constant
and continuing cooperation...toward
improved learning!

Run credits over scene in
chain circle



DEMONSTRATION KITS..

FOR UTILIZING INSTRUCTIONAL TELEVISION



Purpose of Kits

To provide a coordinated series of demonstration kits to assist teachers and broadcasters in developing effective patterns of instructional television utilization in elementary and secondary classrooms.

How You Can Use These Kits

These kits have been designed for group use in teacher's meetings, workshops, seminars, and university education classes. Each kit contains a film and a teacher's manual. Although each kit is self-sufficient and may be used individually, the materials have been designed as a coordinated whole. It is recommended that the kits be used in sequence.

Kits Available April 1, 1965

Two kits covering different aspects of television utilization will be available for distribution April 1, 1965. When complete, the series will consist of six kits. As additional kits are produced, they will be added to the service. The kits released as of April 1, 1965, are:

Kit 3

Preparing the Television Lesson

The film in this kit traces the preparation of an instructional television science lesson for the upper primary or lower intermediate grades. It demonstrates the steps involved in the production of a program, the amount of time and care given to make this a lesson which can be utilized effectively in the classroom.

Kit 5

A Case Study in the Elementary School

The film in this kit shows how one sixth-grade teacher used a television lesson on oceanography to reinforce important science concepts, to introduce a broader area of understanding and to stimulate group and individual activities appropriate to the needs and interests of her particular class.

The Film

Each kit contains a 16 mm color sound film approximately 28 minutes in length. While the films make a complete presentation, they are intended to be used in conjunction with correlated group activities.

The Manual

The teacher's manual contains information for both kits. It details how the films can be used and provides supplementary information for the group meetings. A copy of the manual will be sent to you at least two weeks prior to your use of the first kit so that you will have time to plan the teaching lessons. The manual will be returned with the kits. However, if you wish to retain the teacher's manual for your library, it may be purchased for \$2.50.

This project sponsored by The National Association of Educational Broadcasters under a contract with the United States Office of Education, Department of Health, Education and Welfare.

Service Charge

There will be a \$5.00 Service Charge for each kit which you will keep for a minimum of three days. Arrangements may be made to use the kits longer. However, an additional fee of 50 cents per day will be charged.

How to Obtain

There will be a limited number of copies of these kits available. The earliest orders received will be booked first. Place your orders as far ahead as possible, and whenever possible, give at least one alternative date. The kits will be sent prepaid, insured and are to be returned the same way. To order, write or call:

NAEB Teaching Materials Library
c/o K F ME-TV/Channel 13
Highway 81 South
Fargo, North Dakota 58101
Area Code 701 232-8921

National Association of
Educational Broadcasters

DEMONSTRATION KITS

For Utilizing Instructional Television

MR. JAMES A. FELLOWS

ASSISTANT TO THE PRESIDENT
NATIONAL ASSOCIATION OF

EDUCATIONAL BROADCASTERS

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